INTERVIEWS **GLEN MATLOCK,** SEX PISTOLS | **JEFF COFFEY,** CHICAGO | **DOM CORDELL,** SUNDARA KARMA

THE **UK'S NUMBER ONE** BASS GUIT

Bass Guitar Magazine

SPECIAL 150TH EDITION

BGM TURNS 150! CELEBRATE IN STYLE WITH PAUL TURNER, GLENN HUGHES AND MARK KING...

PLUS: YOUR GREATEST BASSISTS OF ALL TIME... **REVEALED INSIDE!**

ON TEST

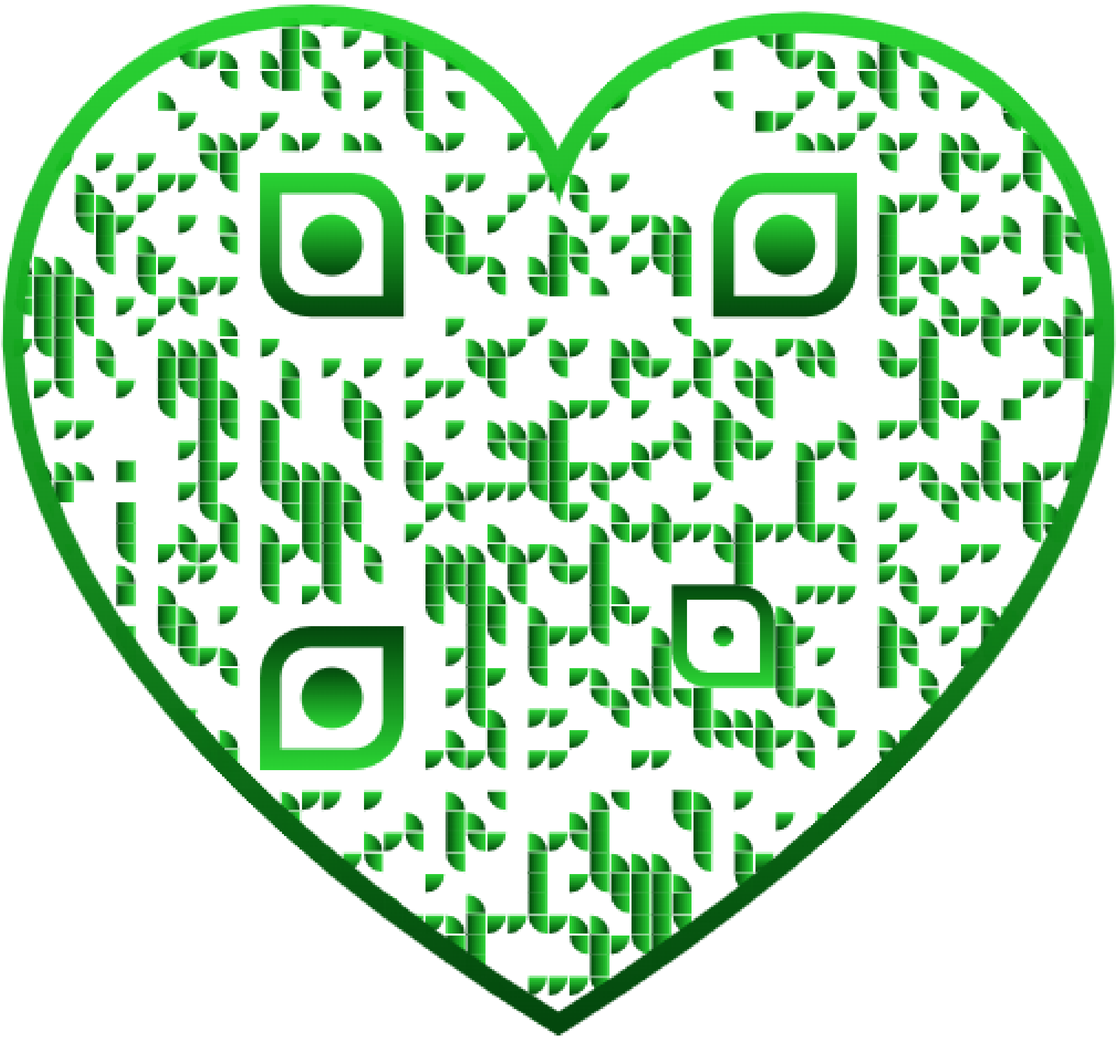
MAYONES PRESTIGE 5

FENDER AMERICAN PROFESSIONAL PRECISION

LE FAY REMINGTON STEELE

HAGSTROM HB-8

Future



Darkglass Electronics

Your vision, our gear.

FOLLOW US

INTRODUCING

MICROTUBES 900

TWEAK. ADAPT. OVERCOME.

The world needs inspired artists to be heard more than ever.

Adaptable Power
900W @ 2 or 4Ω for Big Stages.
500W @ 4Ω/350W @ 8Ω for Intimate Venues.

Unparalleled flexibility
Dual Microtubes Engine built in.
Clean Channel with 4 Band EQ. and 3-way switches for both mid controls.

DARKGLASS.COM/CREATIONS

Warwick®
CUSTOM SHOP
MASTERBUILT • MARKNEUKIRCHEN • GERMANY
Kiyoshi
VISIT US AT HALL D
BOOTH #4636
the NAMM® show 18
ClimatePartner
climate neutral
www.warwick.de
info@warwick.de
www.w-distribution.de
www.facebook.de/warwickframus
DEUTSCHE MANUFAKTUREN
The first Carbon-Neutral Company in the Music Industry - Family Owned - Solar Powered - Sustainably Manufactured in a Green Environment

CONTENTS

ISSUE 150 DECEMBER 2017

EDITOR Joel McIver, joel.mciver@futurenet.com
MANAGING EDITOR Kate Puttick
TECHNICAL CONSULTANT Stuart Clayton
CONTRIBUTORS Tony Bacon, Angus Batey, Bob Battersby, Duff Battye, Andy Baxter, Nick Beggs, Jeff Berlin, Jamie Blaine, Silvia Bluejay, Mike Brooks, Joe Burcaw, Dave Clarke, Stuart Clayton, Ben Cooper, Joe Daly, Jon D'Auria, Hywel Davies, Daryl Easlea, David Etheridge, Mike Flynn, Paul Geary, Ian Glasper, Joel Graham, Ruth Goller, Spencer Grady, Paolo Gregoletto, Hugh Gulland, Chris Hanby, Huw Hopkins, Andy Hughes, Ken Hunt, Kevin Johnson, Bill Kopp, Steve Lawson, Phil Mann, Lee Marlow, Julian Marszalek, George Martin, Michael McKeegan, Stewart McKinsey, Greg Moffitt, Chris Mugan, Douglas Mullen, Ellen O'Reilly, Franc O'Shea, Harry Paterson, Dayal Patterson, Simon Price, Raz Rauf, Alison Richter, Steven Rosen, Teri Saccone, Kevin Sanders, Amit Sharma, Ken Sharp, Joe Shooman, Rob Statham, David Stubbs, Scott Surine, Jon Thorne, Freddy Villano, Ray Walker, Alex Webster, Sam Wise
ADVERTISING SALES Guy Meredith
GRAPHIC DESIGN Steve Dawson
COVER IMAGE Joby Sessions
STUDIO PHOTOGRAPHY Eckie, Olly Curtis and Stephen Kelly

SUBSCRIPTION RATE UK £69
For all subscription offers and overseas prices visit www.bassguitarmagazine.com or call 0344 8482852

©Future Publishing Limited 2017. All rights reserved. No part of this magazine may be used or reproduced without the written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. The registered office of Future Publishing Limited is Quay House, The Ambury, Bath BA1 1UA. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Future a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk and, although every care is taken, neither Future nor its employees, agent or subcontractors shall be liable for loss or damage

Future is an award-winning international media group and leading digital business. We reach more than 57 million international consumers a month and create world-class content and advertising solutions for passionate consumers online, on tablet & smartphone and in print.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR). www.futureplc.com

Chief executive Zillah Byng-Thorne
Non-executive chairman Peter Allen
Chief financial officer Penny Ladkin-Brand

Tel +44 (0)1225 442 244

Can it really be 50 *BGMs* since we were patting ourselves on the back with our 100th issue, featuring the great Jack Bruce on what was possibly his last ever magazine cover? Thanks to your support and the continued existence of the remarkable industry which we celebrate, dedicated to low frequencies in all their forms, yes it is!

Welcome to *BGM* 150. Fifteen years down the line since our founder Adrian Ashton came up with the crazy idea of publishing a magazine devoted solely to bass, we're still here, taking names, kicking butt and dedicating ourselves to the community of which you and thousands of other bass players are very much a part. In that decade and a half, we've knuckled down to the enviable task of reviewing a massive range of bass gear as it hits the market; interviewing anyone and everyone who has ever wielded a bass in anger, from megastars to your local bassist in the Dog & Duck; and educating bass players of all levels, from beginners to technical wizards.

Along the way we've tested the finest bass guitars, effects and amps in the known world, as well as tons of gear that was rather less fine; matched hard-partying bassists shot for shot in backstages around the world; and crawled home at dawn to hit no fewer than 150 print deadlines. Why do we do it? Because the bass guitar is the coolest instrument ever invented. You know we're right.

Enjoy this issue, where we meet a long list of stellar bassists and compile your votes for the best bassist and coolest bass-line ever. It's been a whole lot of fun to create, as were the 149 before it. See you in 2022 for Issue 200!

Joel McIver, editor

52 Fender American Professional Precision

56 Le Fay Remington Steele

48 Mayones Prestige 5 Classic

Gear

48 Mayones Prestige 5 Classic
Mike Brooks dives into the Mayones and comes up smiling

52 Fender American Professional Precision
Kev Sanders road-tests the latest AP iteration of the classic P

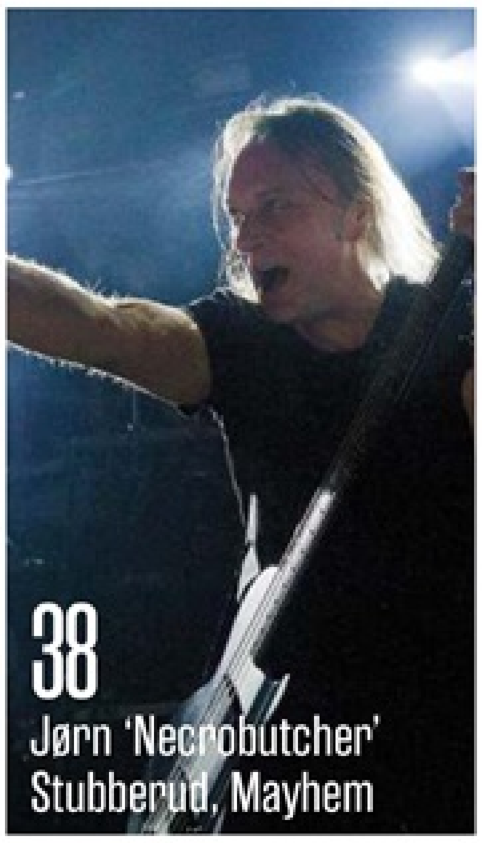
56 Le Fay Remington Steele
Mike Brooks gets his European head on

60 Hagstrom HB-8
You'll need to fight McIver to get this ace eight off him

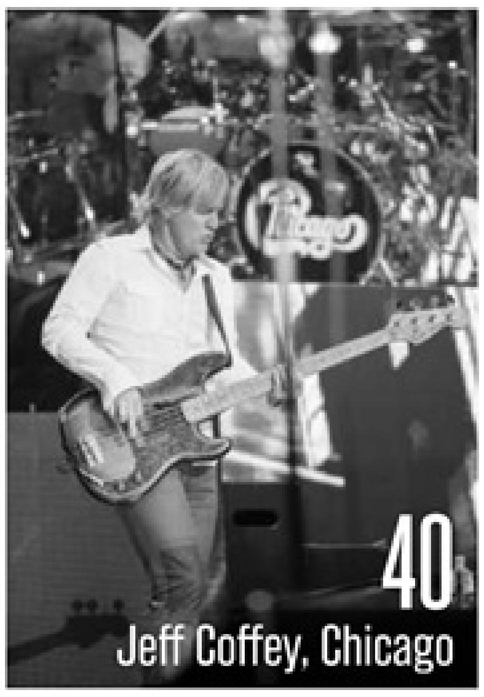
64 Trace Elliot Elf head
Amp of the year? Quite possibly, raves Brooksy

66 Ashdown Engineering NM2 Dual Distortion
If you're a Foo Fighter, one drive channel just isn't enough

36
Glen Matlock



38
Jørn 'Necrobutcher' Stubberud, Mayhem



40
Jeff Coffey, Chicago

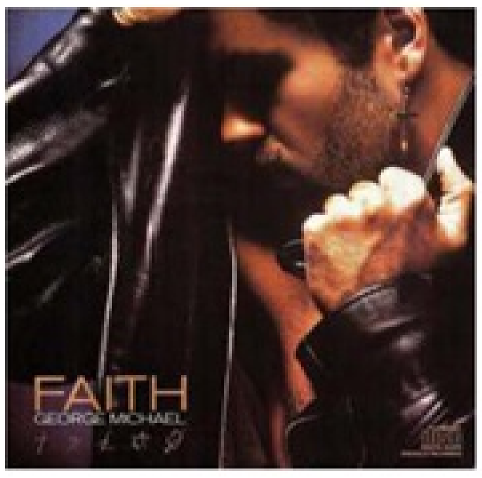
Tuition

70 Frontline
Four pro bassists offer you their collective wisdom. Get smart here

BEGINNER
74 Steve Lawson
The great Steve Lawson guides us through a beginners' bass journey like no other. Get those fingers flexing and let's go!

INTERMEDIATE
78 Stuart Clayton
Feeling ready to take the next step? Meet Commander Clayton, your guide through intermediate bass territory

ADVANCED
84 Phil Mann
Up for some bass Armageddon? Of course you are! Buckle up, Captain Phil Mann is at the controls for our advanced tuition section...



90 Classic Albums
Ya gotta have Faith, says Mike Brooks

SUBSCRIBE NOW
DETAILS PAGE 82

Bassists

22 *BGM* Turns 150!
One hundred and fifty issues since we first started making this magazine out of Sellotape and Letraset, we celebrate by catching up with three of this country's most renowned bassists – Mark King of Level 42 and Gizmodrome; Glenn Hughes of Black Country Communion and previously Deep Purple and Black Sabbath; and Paul Turner of Jamiroquai. Between them, there's not much that they don't know about bass world...

30 Poll Results
The greatest ever bass players and coolest ever bass-lines, as voted by you! We also bring you nominations by *BGM*'s current and former staff and writers, just to keep them quiet..

36 Glen Matlock
The legendary Sex Pistol on the role of the bass, quizzed by Hywel Davies

38 Jørn 'Necrobutcher' Stubberud, Mayhem
The Norwegian black metal veteran on his love of Duran Duran. Interview: Dayal Patterson

40 Jeff Coffey, Chicago
Stadium-rock bass life under discussion with Mike Brooks

42 Dom Cordell, Sundara Karma
Young, hungry and ready for the big time

44 Holger Czukay
An appreciation of the late Can pioneer by David Stubbs

46 Jason Christopher, Ministry
Industrial metal's go-to guy gets the Davies treatment

42
Dom Cordell

THE LOW DOWN

News and views from the bass world, collated by *BGM*'s team of intrepid newshounds

SWEET KORN

Korn bassist Reginald 'Fieldy' Arvizu is releasing a jazz fusion album, *Bassically*, on November 17. Heavy on P-Funk-style grooves and less so on Fieldy's usual clicky tone, this album is a blast through its 17 tracks; look out for an interview with the great man shortly.

"This is a bass album that encompasses the last nine years of my life on the road recording with a variety of special and unique basses," Fieldy says. "This project features recordings of mine from dressing rooms, tour buses, hotel rooms and other unique locations playing on basses just as obscure as the locations. It's a blend of funk, fusion, and rock. I can't wait to share it with you."

One of the songs, '15 String Exodus', was recorded with Fieldy's custom 15-string Ibanez, a five-string with triple courses, gear fans. He went on to cite Stanley Clarke and Flea as inspirations, which sounds pretty good to us. Kudos to the man for getting a solo bass album out at all, in today's zero-patience, zero-attention music industry.

Info: www.pledgemusic.com/projects/fieldy

© Tina K

STRANGLE HOLD

Ace British punk veterans the Stranglers, led by equally ace bassist Jean-Jacques Burnel have announced the Definitive Tour, a live jaunt in March 2018 with Therapy? in support, the latter featuring *BGM* columnist and all-round splendid chap Michael McKeegan on bass. The tour ties in with the reissue of the Stranglers' first seven albums, which, to our excitement, we'll be discussing with Burnel on the cover of *BGM* 152, out on January 9 2018.

Tickets: www.gigsandtours.com, 0844 8110051

Info: www.thestranglers.net

GO, GEARY!

Longtime *BGM* columnist and session veteran Paul Geary has new endorsements with Aguilar Amplification and Tech21 to add to his relationships with Overwater and Rotosound. He's currently working with Nik Kershaw and the Dire Straits Experience and laying his bass tones down through an Aguilar TH500 head and SL410 cabinet on tour.

As you'll recall from his cover feature in *BGM* 141, Paul is an honours graduate of the Berklee College of Music and the BIT Musicians' Institute of Technology and got his initial break from working with Lisa Stansfield and Gabrielle in the early 1990s. He has gone on to play with artists including George Michael, the Lighthouse Family and Chris Rea and went on to head the bass school at the Academy of Contemporary Music, London in 1994.

As he tells us, "I'm honoured to be part of the Aguilar family – I'm touring most parts of the globe at the moment with my Tone Hammer 500 head and SL 410 cabs. Night after night, they never fail to deliver! I'm also using the new Tech21 Bass Fly Rig. Having used a Sansamp for many years both on the road and in the studio, this is a great addition to my pedalboard with everything I need. It's tiny – but as we all know it's not the size that matters, it's what you do with it!"

Info: www.paulgeary.com

© Tina K

VERY METAL

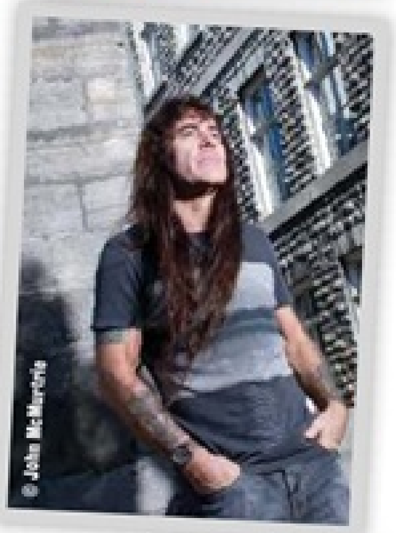
It's an exciting time if you're into a) heavy metal and b) bass guitar, with tons of cool activity on the radar from various four-stringers of the unsociably loud persuasion. First up is **Nikki Sixx**, sometime of Motley Crüe and now a man with various projects on the go. He recently launched a collaboration with camera manufacturers Leica, who are launching a signature Sixx camera, as well as hosting the bassist's photo exhibition, Conversations With Angels, in Los Angeles (where else?).

As the press release puts it: "The Leica Q 'Nikki Sixx Edition' will be limited to an exclusive 28 units, a number which has special significance for Sixx as he overdosed on heroin at that age and was clinically dead for several minutes which ultimately provided the turning point that led him to commence his path of recovery." You just don't get this kind of story if you're a bass player from Slough. **Info: www.leicacamerausa.com.**

Next up are Slipknot, whose bassist **Alex 'V-Man' Venturella** is on prime form on the Iowa group's new DVD, *Day Of The Gusano – Live In Mexico*, out now on Eagle Rock. We asked Alex how he plays with such precision, and he told us: "Downpicking everything, inspired by Jason Newsted on [Metallica's 1993 live album] *Live Shit: Binge And Purge*. Such a solid bassist! For me, him and Rex Brown from Pantera just laid down the groove with the drums. When you play metal and have to lock in with fast sixteenths, sometimes the pick is the the winner. It cuts through the mix."

© Tina K

Then there's the mighty Iron Maiden, whose bassist, founder and primary songwriter **Steve Harris** is the UK's finest export if you ask us. Maiden have a new live album, *The Book Of Souls: Live Chapter* out on Warners on November 17, covering the Book Of Souls World Tour from the last two years. We're told that this live recording comprises 15 songs captured during the tour, which covered 39 countries across six continents during 2016 and 2017, and was seen by more than two million fans.



© John McMurtrie

Steve comments: "We spent a huge amount of time working on this as I wanted to get it as close to the Maiden live experience as I possibly could, and to represent our fans from different parts of the world. This meant listening to literally hours upon hours of tapes from every show, to select material and construct a sound that would run consistently across the whole album and capture the excitement of a new country like El Salvador alongside such regular favourites as Donington or Wacken." **Info: www.ironmaiden.com.**

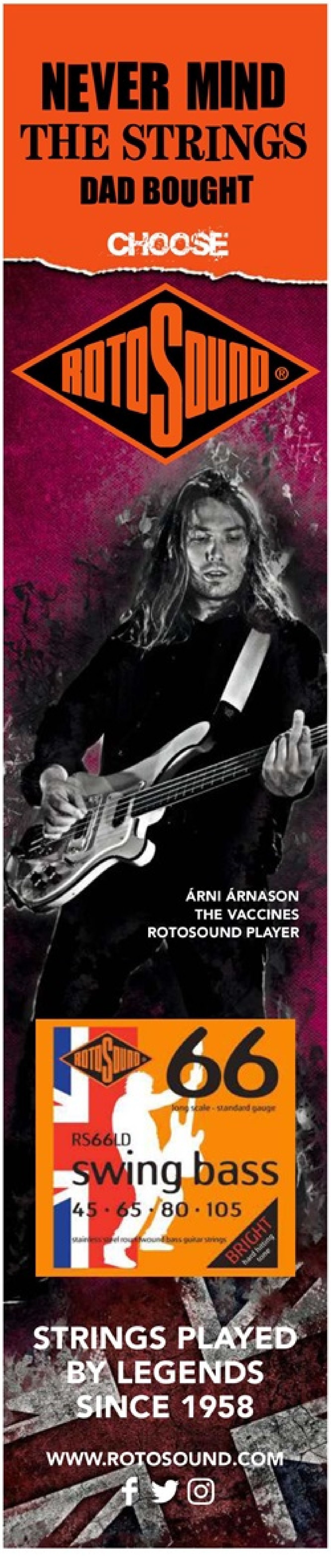
Finally there's the biggest metal band there has ever been or ever will be, Metallica, whose late bassist **Cliff Burton** appears in full effect on the new, deluxe reissue of his band's 1986 album *Master Of Puppets*. The formats are single CD (£13.94), 3-CD (£21.99) and single LP (£22.99, all Amazon prices), plus digital and a limited edition numbered box set, available from Metallica's website for £149.99. Space here doesn't permit a full list of the content (see metallica.com for that) but in brief, your 150 quid gets you the remaster plus 60 mostly unreleased demos, song fragments and rough mixes, 13 interviews, 51 minutes of MTV footage and 129 live tracks – including latterday bassist Jason Newsted's audition, plus a show from Metallica's November '86 tour of Japan.

© Getty

These cover 10 CDs, two DVDs, five LPs and a cassette; there are digital download options for the last two, plus a 108-page hardback book, a folder of lyrics, a lithograph and, a touch incongruously, a pack of badges. To quote drummer Lars Ulrich: "Many of [the bonus tracks] have never even been available in the collector or bootleg community and were pulled from our personal collections." You have to be impressed.

Over and above the breathtaking original music and the quality of the bonus cuts here, Metallica fans tend to revere this album because it was Cliff Burton's last. The 24-year-old bassist died in a coach crash in Sweden in September 1986; his last show occupies one of these live CDs.

The band have never been the same since; not necessarily better or worse creatively, but not as driven or aggressive, and that's what people mourn as well as the loss of Burton himself. This box set makes a suitable epitaph.



BASSWATCH

Every month, keen bass-spotter Ray Walker brings us an online bargain.
F Studio 5 £2,902
http://tinyurl.com/yb88cw35

Up this month is the F-Bass Studio Five. Discontinued in the early 00s – in its prime, many seem to believe – this is one of a limited run reissued back in 2015. This is a bass with plenty of low end, boasting a Northern ash body with a beautiful, auburn-burst, nitro lacquer finish; it's certain to get plenty of attention. Its resonant one-piece, quarter-sawn, Canadian maple neck and a light-birdseye-figured fretboard complement the body beautifully. The 34" scale may not be to everyone's taste for a five-string, but with the addition of the Seymour Duncan stacked-single coil/hum-cancelling pickups, this bass is welcome in my house any day!

HOOKY RECORDS

BGM contributor and author Jennifer Otter Bickerdike has a new book out, *Why Vinyl Matters*, in which she addresses the beauty of the vinyl record in detail. None other than Peter Hook, sometime bassist with Joy Division and New Order (like you didn't know that already), supplies the foreword and can be seen in conversation with the author at a launch event at Leaf, Portland Street, Manchester on November 28. It's a free event and you can grab tickets at http://bit.ly/2xQFQST.
Info: www.whyvinylmatters.com, www.jenniferotterbickerdike.com

© Tina K

DEAR JOHN

John Lodge, legendary Moody Blues bassist, has a live album en route titled *John Lodge: Live From Birmingham – 10,000 Light Years Tour.* His tour last year was his first ever solo outing and included his debut solo gig in his hometown of Birmingham. The show was filmed and is about to be released as a deluxe package DVD and live CD, as well as a limited edition heavyweight red vinyl double LP. A box set will contain a CD and DVD of the full concert, in addition to a behind-the-scenes bonus DVD covering his journey from his New York City release party, through to the final concert in Birmingham.
Info: www.johnlodge.com, http://bit.ly/2ytukf0

NOT DOZING

Rock bassist extraordinaire Marco Mendoza, whose CV includes stints with Whitesnake, Thin Lizzy, Ted Nugent and the Dead Daisies, has a solo album called *Viva La Rock* out on Mighty Music next year. Says Marco: "I'm so jazzed to announce that I will work with Mighty Music and my talented, good friend Søren Andersen [producer] on a worldwide album release. Very exciting and creative times for me." We'll be interviewing Marco in due course.
Info: www.marcomendoza.com

MARTIN ERIC AIN RIP

Pic: Brigette Eng/Redferns

The Swiss heavy metal band Celtic Frost were the most influential act of their kind, introducing avant-garde experimentation and gothic ambience to the metal genre. Bassist Martin Eric Ain (born Martin Stricker) was a visionary musician who co-founded the band Hellhammer with guitarist/vocalist Tom Gabriel Fischer in 1981, and remained alongside Fischer when Hellhammer became Celtic Frost three years later. He stayed until that band's dissolution in 2008, and died on 21 October of a heart attack at the age of only 50. *BGM* interviewed Martin in 2007; we've excerpted some of his words below.

What basses did you play when you were starting out, Martin?
My first bass was an Ibanez Blade, because it was the cheapest left-handed bass I could find. My problem is that I'm left-handed, and in Switzerland everything is more expensive. In our country, being a rock musician is not a really highly regarded job. Rock music has never really had any meaning there. We had nothing like the British bands – Led Zeppelin, Deep Purple and so on. We only had Krokus, who were an AC/DC pastiche – a good one, but a pastiche nonetheless. So I never had a guitar store that I could walk into and say, let me try that one.

Who are your bass heroes?
Lemmy, Geezer Butler, John Entwistle, Cliff Burton. When I first saw them, I was like – whoa! Cliff might have done something psychedelic if he'd lived.

What gear do you use nowadays?
I've been playing a Warwick Streamer Stage II since 1987. It's my favourite bass. I'm going to try a Buzzard soon too, now that I can afford it better than I used to! Also, I used to play Rickenbackers. Lemmy was my role model for playing bass. I loved it, it sounded like a guitar when you played it in regular E tuning through a Marshall JCM 800 and a classic 4x10. My backup is a Fender Jazz and my amp is an Ampeg SVT II. I use a Sansamp as a preamp for distortion. I like a bit of top end, but not too much or else it starts sounding too punky. Pedals? Only a Boss tuner.

Do you tune down for extra heaviness?
In the old days we didn't. People always thought we tuned lower, but we hadn't – it was just that the guitar and bass sounded the same. Now we tune down to B. I always play four-string basses. Five is too many. The guy out of Rammstein plays a bass that has the lowest four strings of a five-string bass on it, though – I might give that a go.

Any on-the-road horror stories about basses?
Oh yes. The Rickenbacker that I used to have was left outside in the rain once and died! The roadie thought the case was empty and left it outside through the entire winter, but it wasn't…

THE MU

The Musician's Union dips its toe into streaming and how to get your fair share from it

The MU is lobbying at the EU and UK government level for fair remuneration for performers from streaming. Streaming sites such as Youtube currently fall under 'safe harbour' legislation which effectively means they are not held responsible for user-generated or -uploaded content they host. This means that labels and publishers struggle to achieve reasonable licence fees for use of music – and MU members do not receive fair payment as a result. This lack of income from streaming is known as the 'value gap'.

Record labels and music publishers have been very proactive in campaigning for legislation to change and pressure to be applied to services like Youtube, which is owned by Google, to pay fairly. The MU is very much in support of this effort and has been lobbying in conjunction with the labels and publishers via UK Music, the umbrella body for the British music industry. However, although addressing the value gap would be one step forward, it would not resolve the wide range of complex issues associated with streaming royalties. The MU has also been closely involved in the Fair Internet For Performers campaign (www.fair-internet.eu) through its association with the International Federation of Musicians (FIM), which is picking up momentum as a result of various potential legislative developments at EU level.

"Non-featured musicians such as session and orchestral musicians currently receive no royalties for streaming whatsoever," explains Naomi Pohl, MU assistant general secretary. "Radio broadcasts generate royalties for non-featured performers, which are administered by the collecting society PPL, and yet curated playlists offered on streaming sites, which are very much like radio, generate nothing.

"Given the gradual decline in radio listening figures – Radio 1 lost a million listeners last year – and the rapid take-up of streaming services, we want to see a new revenue stream from streaming which mirrors radio play payments. We hope the EU copyright directive being discussed at present will go some way to addressing problems with the streaming business model. However, the UK government will still need to look in detail at how money generated by streaming services filters through to the featured artists, songwriters, performers and producers who we represent."

The MU believes business models and contractual arrangements in the music industry may need to change so those who create music are paid fairly for its consumption. "Featured artists are often paid the same percentage royalty on streaming that they got on CDs, for example, and the same deductions may apply. This is as a result of contracts being drawn up prior to the advent of digital, and not reflecting the way streaming services operate. Delivery of a stream is far cheaper than producing a physical CD, for example, and therefore the percentage royalty to the artist should be greater, in my opinion," adds Pohl.

The MU is also lobbying for greater transparency for performers and creators regarding their royalties: what they are paid and why. While many labels and publishers are improving in terms of the info they issue along with payments, there's still a veil of secrecy around certain licence fees. Non-disclosure agreements may prevent the MU or individual musicians from gaining access to detailed accounting. This makes it extremely difficult for musicians to analyse the fairness of individual income streams and assess their share in relation to a global figure.

The Association of Independent Music, which represents independent UK record labels, has already committed to treating artists fairly in agreements including issuing more transparent royalty statements. However attempts to get major labels and publishers to sign a similar pledge stalled earlier this year.

Find out more about this, and other issues the MU is campaigning on, via theMU.org.

BASSICALLY SPEAKING

Bassists reveal the tricks of their trade faster than a snapping D string

GEAR

BASSES Fender Geddy Lee Jazz

EFFECTS Blower Box by Idiot Box, Sansamp

AMPS Ampeg SVT 3

PHIL 'LAND PHIL' HALL MUNICIPAL WASTE

My bass style developed as a way to complement the fast guitar playing in our band as much as possible without stepping on anything too much. In the early days, I would try to shred every single note that the guitars were doing, but as the years went by and I got a lot more experience, I noticed that it actually sounded better to augment the drums with slightly simpler bass parts to fill out the low end. I don't think that bass is the focal point of the audience when they come to see Municipal Waste. I feel like my job is to lock in with our drummer and keep a solid foundation for the guitars and vocals: I add that extra layer of frosting on top of the thrash cake. I've been working with a company called Idiot Box on a line of custom Land Phil bass distortion pedals. They have developed an amazingly heavy-sounding pedal that really shreds my head. It is a modified and much more tweakable version of the Blower Box Bass Distortion. It has the same awesome Hi/Lo boost/cut and distortion controls as the original, but has an extra control for each giving a much wider range of badass bass distortion tones! When I started playing bass in high school I was playing technical death metal, in those days I actually had a five-string so I could play the detuned parts that the guys had written. Once I joined Municipal Waste, I thought that a stripped-down four-string approach would work best for the sound they were going for. I am totally in love with my Geddy Lee signature Fender. It has such a great twangy tone, especially with some fresh strings on there. Every day I try to learn something new and develop my technique. I've been fortunate to play a lot of gigs and learn through sheer repetition, so maybe the secret is going out there and playing as much as you can. You can jam in your room all day and night, but you won't really know where your ability is until you absorb the energy of a live audience. Every gig will throw you new curveballs and experiences that will always give you ideas for ways to improve. Alex Webster from Cannibal Corpse is my all-time favourite bass player. His extremely fast finger style blew my mind as a teenager. I think that the combination of the drummer Paul Mazurkiewicz's frantic downbeat snare and the constant movement of bass notes from Alex was how Cannibal Corpse got such an untouchable death metal tone. Another bass player I like a lot is Tom Araya from Slayer. He doesn't get enough love for keeping the bass rumble nice and solid underneath all those immortal thrash metal riffs. Not to mention, he is unleashing that amazing shout and a novel's worth of lyrics every night. Singing while playing is a challenge, my hat goes off to anyone that attempts it.

www.facebook.com/municipalwaste

GEAR

BASSES Manne Signature Malibu

EFFECTS Voodoo Lab power supply, Boss TU3 tuner, Markbass Opto Compressor, Sansamp GT2, MXR M288 octave, MXR M82 envelope filter, Digitech Bass Synth Wah, Ampeg SCR DI/Distortion

AMPS Markbass Little Mark Tube 800, Markbass 108 cabs

FABRIZIO GROSSI SUPERSONIC BLUES MACHINE

My bass style is the bastard son of Verdine White and Jack Bruce, while having an affair with Larry Graham and Rocco Prestia. I endorse Markbass amplification and effects, Ernie Ball strings, Klotz cables, PRA WiC wireless systems, Jim Dunlop pedals, Lewitt microphones, Big Joe Stomp Box pedals and Manne basses. Even though I play four-strings most of the time, I do enjoy playing my five-string basses as well. They don't necessarily work all the time since my style is closer to the one of those 60s and 70s players that really influenced me, and I really like to hear my instrument in that range. Then again, sometimes you really need that money-maker shaking action, and at that point it's good to know, my boys are there ready to be picked up and plugged in. Since I am not a crazy soloist, within my style I find no use for higher strings than a G. My first bass was a Japanese imitation of a P-Bass. It was black with a maple fretboard. My favourite bass is a NS2 Spector Sunburst that was stolen from me in Italy right before I moved to the States... I'm still fuming about it! My bass heroes are Verdine White, John Paul Jones, Jack Bruce, Larry Graham, Flea, Geddy Lee, Nathan East, Glenn Hughes and many more. I'm excited about the new Supersonic Blues Machine album, *Californisoul*, on Mascot.

www.supersonicblues.com

Aguilar DCB Pickups
Aguilar ODP-3 Preamp
Spector Carved Top Reclaimed Redwood

aguilar®
aguilaramp.com

OLIVER MCKIERNAN ECHOBELLY

I was touring with James McCartney last we spoke and was just about to play bass on his first album, *Me*. It turned out to be a really memorable experience; we worked with producers Youth and David Kahne and Paul McCartney sang, played drums and guitar on the album too. I learned so much during that process, I wish I could go back and make more notes. I've also found myself producing records lately, so that's been keeping me busy along with recording and touring with Echobelly. I'm not really a technical player, so I always make an effort to learn about the band or artist, their values and what music might mean to them, instead of focusing on just getting the right notes in the right order. I used to be a serious metal kid but loved Echobelly's records when I was a teenager – I had to listen covertly! Now I've been in the band over two years. *Anarchy & Alchemy* was the band's first album for over a decade, so it was a really interesting position to be in. Ian Grimble produced it and we used his studio in London. Ian's great to work with and has so much experience it's humbling; the record sounds amazing. I used a mid-70s P-Bass for the whole album, with an old 1963 Simms Watts PA head used as a bass amp for most of the tracks. There's a lot of distorted bass sounds on there from a T-Rex Bass Juice. The first single even had a double bass on the verses and electric on the choruses. Proper bass luxury! I'll be touring again in late November with Echobelly, I'm really looking forward to that. My new studio in London has just finished being built, so it'll be a real buzz to get stuck in to producing records out of there. I'm also a new dad... eek!

www.olivermckiernan.com

CHARLES BERTHOUD

I would describe my bass style as an adventurous fusion of jazz, rock and classical music, all performed on solo electric bass using techniques such as tapping, slapping and looping. I don't play five- or six-string bass. I don't have anything against them, I just like the feel of a four-string, and it's what most of my bass heroes play. However, I do have a Music Man Sterling that I have strung BEAD in order to take care of session work where people ask for a five-string. The secret of playing bass well is to first learn and practise the instrument to the point where you don't have to think about notes and technique, and then be 100 per cent in the moment and listening at all times to make sure that what you are playing is locked in with everyone else, and tasteful to the style of the music. My favourite bass is my four-string Le Fay D-Tuner. However, I also love almost every authentic 60s Fender P- and J-Bass that I play. There's no other way to get that iconic sound of the hits from the 60s and 70s, and it feels like going back in time when I play one. The greatest bass player that ever lived was Jaco Pastorius. His command of the fretless bass was, and still is, unmatched. I've never heard anyone else play such busy lines and solos, perfectly in tune, and also perfectly fitting the music. He had a sound and style that was completely unique, but still made sense. He also composed beautiful solo pieces and songs for bands such as Weather Report, and his own band under his name. He was the most innovative and masterful bass player that we have had so far. I am currently working on my third album, where I am taking on the challenge of adding vocals to my music. It's definitely a learning curve, and has given me a lot more respect for singers and songwriters, but I know I'll get there if I just keep going.

www.charlesberthoud.com

CHRIS HUOT THE GLORIOUS SONS

I like to come up with bass-lines in a way that tells a story on its own. It places the lines in a world where the listener can hear something new and unexpected when they focus on my parts. The bass-lines aren't there to fill in low end but to add a dynamic. I prefer to play a five-string bass guitar because I was a guitar player for 12 years before I ever touched a bass, and the first thing I thought when I held a four-string was that the neck felt too skinny for me. I also think that the five-string is a more modern bass guitar. I expect as sound technology continues to improve, we'll see more five-string bassists in original bands. I also like the fact that the fifth string allows me to reach the low notes that our keyboard can produce. If you can't play the lowest note, are you really playing the bass? Everyone plays differently, of course: being consistent and knowing how to play with different pressure and with either fingers or a pick can affect the sounds you make. I know precise timing is an important part of being a good bass player too. It's not only about being on track with a click: you also need the ability to stretch and shorten the notes to suit a sound or style you want to play. My first bass came to me as a loan from a friend of mine, Alex. It was a red four-string Squier Jazz, if I recall correctly. At the time I was a guitar player but always took a bit of interest in the old red bass when I went to visit my buddy. He ended up lending it to me as payment for something that had come up. It happened to be right around the time I met up with Jay Emmons, our guitar player, and started getting together for jam sessions after work. Since we didn't have a bass player, I decided to bring the four-string over for practice and see how the shoe fit. Our new album, *Young Beauties And Fools*, is out now.

www.thegloriousssons.com

© Sophie Eggleston

GEAR

BASSES Fender American Professional Jazz

EFFECTS MXR, Boss, EHX

AMPS Orange OBI-500

BECKY BLOMFIELD MILK TEETH

My bass style is heavy-hitting, erratic, and a combination of more complex parts combined with simple driving undertones. People often underestimate simplicity. I'm currently endorsed by Orange amps, Ernie Ball, D'Addario and Fender and very stoked to be working with them all. Four strings is more than enough for Milk Teeth and the parts I write. My bass-lines tend to take a back seat when I'm singing at the same time and complement the lead and rhythm guitars. When I'm singing less I take my few bars to shine, if it brings something to the song. Technically I'm a fraud! I started out as a guitarist and started playing bass when I joined Milk Teeth. It's a completely different instrument to get your head around, but I've definitely learned how to write for bass and better my playing technique. I don't play slap as I transferred across from guitar, playing with a pick, which works for us. I'm always wanting to improve, though, and slap is on my list of things to master alongside sweep-picking. The secret of good bass playing is having strong wrists. In all seriousness, strength in your hands and fingers helps, and exercises that test and challenge your movement around the instrument definitely help with this. I'm very petite and have a slight disadvantage in that many bass guitars are often significantly larger than me, but I love a challenge and don't like letting anything defeat me. A good bass player isn't afraid of diversity and bringing together a bunch of different influences to their style. They're receptive to what the rest of the band is doing, and know when to shred and when to pull back. My first bass was a beat-up wooden-body cheapie borrowed from a friend. The action was horrendous and it played like shit, but it was my start and my way in. I upgraded to a Squier J-Bass called Betty (yes, I name all my guitars) and toured with her significantly. For the price, that model always stepped up and sounded as good as some of the more expensive models on the market. When I got my Squier is when I came into my own more and really learned how to play. I currently play a Fender American Professional Jazz. This is the nicest guitar I've ever had the pleasure of owning and plays like an absolute dream. The action is the perfect level, the tone and versatility gives me freedom to adapt to numerous genres. The single-coil pickups are punchy enough to cut through, particularly in our band. I tried a P-Bass beforehand and the neck was much wider, which didn't allow such easy movement with my smaller hands. The pickups were good but sounded a little too 'nice' for the music we play. I wanted a guitar that was high spec enough to last, a neck and action that suited my size and playing style, and pickups with punch and variability in tone as we tend to cross over a variety of genres and experiment with where our sound can go.

www.milkteethpunx.com

GEAR

BASSES ESP Original Series Amaze AS
EFFECTS Korg, ENS, MXR, Tech 21, Digitech, Line 6, One Control
AMPS None

MIHO ROSANA LOVEBITES

My bass style is finger-picked, treble-heavy playing with intense stage presence and monitor support from ESP. I love the four-string bass and I like to push the instrument to its limits. I've studied extended-range playing styles within metal and found them irrelevant for my style. I'm happy with four strings. At the moment, I don't slap – but some day, when it suits the song and I've perfected the technique, I want to try. Right now, with Lovebites, the slap style doesn't really complement the twin guitars. I'll keep practising though. The secret of playing bass well is to keep at it and keep having fun. Also, keep examining your own playing style. I'm always critical of which parts I need to improve on, and which parts worked well, so I check my recordings and live pictures to become stronger. My first bass was a Squier Modified Precision Bass PJ in Lake Placid Blue. I fell in love with the colour and shape of this bass. It's also the bass that my father bought for me when I was a high school student, so it has a special place in my heart. My favourite bass ever to date is the ESP Original Series Amaze AS that I'm mostly using now. I love the way it feels and how the sound resonates through the body and fingerboard. I find it also gives you a lot of freedom to create sound using one hand. Plus the body fits my small Japanese frame. The greatest bass player that ever lived? Without hesitation; Steve Harris. It's no exaggeration to say that my life changed by listening to his music and studying the way he plays. To me, he is the absolute greatest bass player; unique, amazing sound and great composition sense. Our first album, *Awakening From Abyss*, is out now. We'll be heading to London at the end of November for an event called Hyper Japan. I'm really excited to be coming to the UK and look forward to seeing you all!

https://lovebites.sliptrickrecords.com

GEAR

BASSES Artificial Guitars MT-4, Modulus VJ4, Mayones BE Exotic 5
EFFECTS Boss OD3-B, Boss OC-2
AMPS Aguilar Tone Hammer 500, Eden Electronics D410XLT

MATT TEMPLEMAN STATUES

I grew up listening to a whole lot of pop-punk and nu-metal, as I think a lot of us who grew up in the early 2000s did. At about 14 I discovered Dream Theater, which led me to delving into jazz fusion and eventually, at 18, thinking that playing as many notes as possible was awesome. At some point over the past 10 years I've evolved from the bass-playing equivalent of an overly active, squeaky-voiced teen into someone pretending to be a grown-up with their life together, only to be looking for literally every opportunity to defenestrate responsibility and pass out in a pool of slapped diminished 16th-note licks. I have some friends who have recently started a company called Artificial Guitars and we've been working on a custom bass together. I've been playing the prototype live recently, and it's been great. It's built to withstand the high-energy environment of a hardcore show (I have a habit of dropping things, particularly basses) while maintaining maximum playability. We're currently using an active P/J pick-up configuration with a Seymour Duncan Quarter Pounders and an Aguilar preamp on an ash body with a maple neck and fretboard – which is sounding great! I prefer playing a four-string bass, as it makes a lot of the slap techniques I enjoy much easier as I can rely more on left-hand muting, but I'll happily play a five- or six-string bass if the situation demands it. I'm currently using a five-string Mayones BE Exotic in my other project, Surroundings, which is an amazing instrument and a lot of fun to play. I predominantly play slap in Statues, mostly due to never having learned how to play with a pick when I was first learning the instrument. I loved the aggressive sound of a pick but didn't have the technique at the time. I was comfortable playing slap, so it made logical sense to my 16-year-old brain to just slap everything. I guess my style now sits somewhere in between an angst-riddled version of Primus and Rage Against The Machine. Solid fundamentals are where it's at. They may be boring but it's what's going to make you – and more importantly your band – sound good. Proper muting and left-hand technique go a long way! Also, playing appropriately for the song is also super-important, I record and produce for a living and the main thing I notice with newer bass players is a lack of attention to serving the song first and displaying your chops on the instrument second. I am, of course, not immune to that and still have to tell myself to calm down on a regular basis. The most important ingredients to a bright tone that cuts through the mix is a packet of fresh strings and hitting hard and consistently, not the world's newest and fanciest overdrive pedal. Our sophomore album *No Grave, No Burial* is coming out independently in November. Writing a concept album was a great challenge and something we've all wanted to do for a very long time. We're all prog nerds at heart!

www.templemanaudio.com

PROMENADE MUSIC

01524 410 202
www.promenademusic.co.uk

4 String Basses

15278 - Bass Collection Jive Bass Black n Blocks
13994 - Bass Collection Portrait Fretless Bass
15510 - Bass Collection Rhythm Stick, Sunburst
10067 - Brian May Bass in Cherry with Gig Bag

Cort

16343 - Cort Action 4 PJ Bass Guitar, Pore Walnut
14315 - Cort Action 4 String Bass, Black
16156 - Cort Action PJ OPB, Open Pore Black
16323 - Cort Action 4 String Lefty, Black
16608 - Cort B4 Plus Artisan 4-String Lefthanded
16396 - Cort GB74JJ AB Aqua Blue
15242 - Cort Jeff Berlin Rithimic 5 String Bass

Fender

16413 - Fender Aerodyne Jazz Bass Black
15342 - Fender American Elite Jazz Bass Sunburst
16606 - Fender Am Elite Jazz Bass, Ocean Turq.
15830 - Fender American Pro Jazz Bass, Sunburst
16450 - Fender American Pro Jazz Bass, Natural
15951 - Fender American Pro P Bass Olympic White
15354 - Fender American Vintage '74 Jazz, S/burst
15529 - Fender Deluxe Dimension Bass IV, ACBurst
15533 - Fender Flea Jazz Bass, Shell Pink
16448 - Fender Geddy Lee Jazz Bass, Black
16414 - Fender FSR Jap JB62 60s J Bass Walnut
15686 - Fender Mustang Bass PJ, Sonic Blue
8929 - Fender Roger Waters Precision Bass
16296 - Fender Special Ed. Noir Precision Bass
16596 - Fender Standard Jazz Bass, Black, MF
16595 - Fender Std MIM Jazz Bass Candy Apple Red
16263 - Fender Standard P Bass, Brown Sunburst
11069 - G&L Tribute L2000 4 String In Blueburst
11189 - Hofner HCT Shorty Bass, Black
12188 - Hofner Ignition Violin Bass, Sunburst

MUSIC MAN

16236 - MusicMan Caprice, Heritage Tobacco Burst
15941 - Musicman Outlass Bass, Heritage TobBurst
16421 - Rickenbacker 4003 Bass, Fireglo
7890 - Rickenbacker 4003, Jetglo

Spector

11197 - Spector Bass Performer 4, Red
14105 - Spector Legend Standard 4 Blue Stain
16680 - Squier Affinity P Bass PJ Pack, Black
16681 - Squier Affinity P Bass PJ Pack, S.Burst
16175 - Squier Bronco Bass, Black
16151 - Squier Bronco Bass, Torino Red
16567 - Squier Classic Vibe P Bass 70s, Black
7138 - Squier Vintage Modified Jaguar, Black
16569 - Squier Vintage Mod Jazz Bass 70s, Nat
15675 - Squier Vint Mod Jazz Bass 70s, CAR
15890 - Tokai Jazz Sound Bass, Secondhand
14778 - Vintage ICON V74MR Fretless, Sunburst

WestCoast

6446 - Westcoast BG4 Neck Thru Body, Brown
8437 - Westcoast JP1 4 String Bass in Trans Red

YAMAHA

14836 - Yamaha 2024 Bass, Sunburst, Secondhand
5634 - Yamaha BB714BS Billy Sheehan, Lava Red
15998 - Yamaha TRBX204 4-String Bass, OVSunburst
15997 - Yamaha TRBX204 4-String Electric Bass
15996 - Yamaha TRBX204 4-String Bass, Black
13138 - Yamaha TRBX304 4 String Bass In White
15999 - Yamaha TRBX504 Bass, Trans White

5 String Basses

15983 - Fender American Pro Jazz Bass V, Black
15363 - Cort A5 Ultra Artisan 5-String Bass, Nat
15725 - Cort Action DLX 5 FGB Faded Grey Burst
14312 - Cort Action V-DLX, Cherry Red Sunburst
12538 - Cort GB75 5 String Bass, Open Pore Nat.
16526 - Cort GB75 5 String Bass, Black
16397 - Cort GB75JJ Amber Glossy 5 String Bass
15844 - Fender 5-String Jazz Bass, Blue, Used
15530 - Fender Deluxe Active Jazz Bass V, Black
15205 - Fender Deluxe Active Jazz Bass V Okoume
13117 - Fender Deluxe Dimension Bass V Natural
15265 - G&L Tribute L2500 5 String, Blueburst
16180 - Ibanez BTB5 Trans Black, Secondhand
15407 - Marleaux Contra 5, Old Violin Finish
16288 - Overwater Progress Deluxe 5, Pre-Owned
16683 - Peavey USA Cirrus 5, Bubinga, Secondhand
12239 - Pedulla MVP 5 String Bass, Secondhand
10960 - Pedulla Rapture Fretted 5-String Bass
16120 - Shuker Horn Bass, Trans Turqoise, Used
15343 - Spector Bass Legend 5 Custom Bubinga
16329 - Spector Coda 5 Pro Black Cherry Stain
12406 - Spector Legend Custom 5 String, Amber
11195 - Spector SP5BK Performer 5 in Black
15797 - Squier Deluxe Dimension Bass V, Sunburst
9351 - Yamaha BB425 5 String Bass, Black, Used
13193 - Yamaha TRB1005J Bass, Black
16000 - Yamaha TRBX505 Bass

Acoustic Basses

10297 - Breedlove Solo BJ350/CMe4 Fretted
15234 - Fender Kingman Bass SCE with Case
10498 - Ortega D Walker Acoustic Bass, Black
15771 - Ortega D Walker Acoustic Bass, Mahog
15117 - Takamine GB30CE Electro Acoustic Blk
14263 - Takamine GB72CE Jumbo Cutaway

Electric Upright Basses

4910 - Bridge Cetus Electric Double Bass
5110 - NS Design NXT Electric Double Bass
14482 - NS Design NXT Electric Double, Black
6360 - Yamaha SLB200 Silent Double Bass

Fretless Basses

13371 - Squier Vintage Modified Fretless Bass
5719 - Squier Vint Mod 4 Fretless Jazz
14778 - Vintage ICON V74MR Fretless, Sunburst

String Deals

2 Sets of Elite (4 String) £25 inc P&P
2 Sets of Elite (5 String) £30 inc P&P
2 Sets of Rotosound (4 String) £25 inc P&P
2 Sets of Rotosound (5 String) £30 inc P&P
2 Sets of D'Addario (4 String) £35 inc P&P
2 Sets of D'Addario (4 String) £40 inc P&P

Bass Combos

13577 - AER Amp III Bass Amp Combo
5627 - AER Amp One (200W, 1x10)

Ashdown

15190 - Ashdown AAA 30 8 30w 1 x 8" Combo
15187 - Ashdown AAA 300 210T 300w 2 x 10"
15189 - Ashdown AAA 60 10T 60w 1 x 10" Combo
15953 - Ashdown ABM410 Bass Combo, S-hand
8714 - Ashdown After Eight 20 Bass Combo
15192 - Ashdown B-Social Bass Amp with BlueT
8750 - Ashdown Perfect Ten Bass Combo
15182 - Ashdown RM C112T 500 EVO 500w 1x12
15180 - Ashdown RMC115T 500 500w 1x15 Bass
15181 - Ashdown RMC210T500 EVO 500w 2x10"
13905 - Blackstar ID Core BEAM Bluetooth Amp

EDEN

2431 - Eden EC210 2 x 10 Bass Amp Combo
13375 - Eden EC28 Bass Amp Combo
13566 - Eden EGRW1264 Head & Cab Package
16046 - Eich BC112 Bass Combo
16028 - Eich BC112 Bass Combo

Fender

12686 - Fender Bronco 40 Bass Amp
13497 - Fender Rumble 100 Bass Amp Combo
4238 - Fender Rumble 15 (15W, 1x8)
12745 - Fender Rumble 200 Bass Combo
15113 - Fender Rumble 25 Bass Amp Combo
13083 - Fender Rumble 40 Bass Amp Combo
15114 - Fender Rumble 500 Bass Amp Combo
16446 - Gallien Krueger MB150S/112 Combo

Hartke

14095 - Hartke HD150 Bass Combo
9279 - Hartke Kickback 15 Bass Amp Combo

Mark bass

9004 - Markbass 121 Lite Alain Caron Combo
6239 - Mark Bass CMD102P Bass Combo
5472 - Mark Bass CMD151P J Berlin (300W1x15)
6240 - Mark Bass Mini CMD121P (300W, 1x12)
5474 - Mark Bass Mini CMD151P (300W,1x15W)
5475 - Mark Bass CMD121H (300W, 1x12)
9940 - Markbass Mini CMD 151 Jeff Berlin
9938 - MicroMark 801 Bass Combo

ORANGE

15715 - Orange Crush Bass 100 Bass Combo
15716 - Orange Crush Bass 25 Bass Combo
15714 - Orange Crush Bass 50 Bass Combo
15111 - Orange OB1 300 Combo

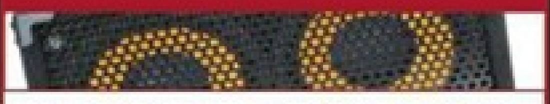
Roland

6320 - Roland CB100 (100W, 1x12)
4433 - Roland CB120XL Cube 120X (120w, 1x12)
4435 - Roland Cube 20XL BASS (20W, 1x8)
4434 - Roland Cube 60XL (60W, 1x10)
5678 - Roland Microcube Bass RX, (5W, 4x4)
16470 - Vox VX50BA Bass Amp Combo

Bass Heads

15176 - Ashdown ABM1200-EVO IV 1200w Head
14618 - Aguilar Tone Hammer 500 Bass Amp Head
15115 - ABM 600 EVO IV 600W Ashdown Bass Head
15177 - Ashdown ABM600RC EVO IV 600W Rack
14553 - Ashdown Retroglide 800 Compact Bass Head
13566 - Eden EGRW1264 Head & Cab Package
13198 - Eden WTX500 Bass Amp Head
16340 - Eden WTX500 Bass Amp Head Used
16044 - Eich T1000 Bass Amp
16043 - Eich T300 Bass Amp
16027 - Eich T500 Bass Amp
16026 - Eich T900 Bass Amp
15484 - Fender Bass Man 800
16318 - Gallien Krueger MB500 Bass Amp Head
16319 - Gallien Krueger MB500 Fusion Bass Amp H
9349 - Harke HA2500 Bass Head
9027 - Harke Klo 1000 Bass Head
12382 - Hartke LH1000 Bass Head
16339 - Hartke LH1000 Bass Head, Used
15588 - Hartke TX600 Bass Amplifier
14828 - Mark Bass Nano Mark 300 Bass Amp Head
10408 - MarkBass Bass MultiAmp Stereo
6243 - Mark Bass Little Mark III Bass Head 500w
9035 - Markbass Little Mark III Tube Bass Head
5244 - MarkBass Little Mark Tube 800, 800W
7962 - Markbass TTE500 Randy Jackson Bass Head
9941 - Markbass Little Mark 250 Head Black
15271 - Markbass Little Mark Ninja Bona Head
9944 - Markbass MultiAmp
15151 - Markbass Randy Jackson TTE501 Bass Head
9725 - Markbass TTE801 Randy Jackson Bass Head
15109 - Orange 4 Stroke 300 Bass Amp
15110 - Orange 4 Stroke 500 Bass Amp
6261 - Orange AD200 MK3
8231 - Orange Dark Terror Valve Guitar Head
16531 - Trace Elliot Elf 200 Watt Bass Amp Head

Bass Cabinets



13640 - Aguilar SL112 Bass Cabinet
5677 - Ashdown ABM810 (8x10)
6457 - Ashdown ABM115 Compact (1x15)
15766 - Ashdown ABM115 Compact (1x15) Used
15178 - Ashdown ABM210H EVO IV 300w 2 x 10"
15460 - Ashdown ABM210H NEO
6456 - Ashdown ABM410H (4x10)
6450 - Ashdown MAG410T Deep (4x10)
15185 - Ashdown RM210T EVO 300w 2 x 10" Cab
15183 - Ashdown RM 112T EVO 300w 1 x 12" Cab
15184 - Ashdown RM 115T EVO 300w 1 x 15" CaB
15186 - Ashdown RM 610T EVO 900w 6 x 10" Cab
14196 - Blackstar HT Metal 412A Extension Cab
13566 - Eden EGRW1264 Head & Cab Package
13195 - Eden EX210 Bass Cab
16054 - Eich 110XS Bass Cabinet 4 Ohm
16055 - Eich 110XS Bass Cabinet 8 Ohm
16041 - Eich 112XS Bass Cabinet 4 Ohms
16042 - Eich 112XS Bass Cabinet 8 Ohms
16075 - Eich 115L Bass Cabinet
16052 - Eich 115XS Bass Cabinet 4 Ohm
16053 - Eich 115XS Bass Cabinet 8 Ohm
16039 - Eich 1210S Bass Cabinet
16040 - Eich 1210S Bass Cabinet
16071 - Eich 210M Bass Cabinet
16069 - Eich 212L Bass Cabinet
16070 - Eich 212M Bass Cabinet
16048 - Eich 212S Bass Cabinet 4 Ohm
16050 - Eich 212S Bass Cabinet 8 Ohm
16068 - Eich 410L Bass Cabinet
16067 - Eich 610L Bass Cabinet
16061 - Eich 612XL Bass Cab
16065 - Eich 810L Bass Cabinet
16321 - Gallien Krueger CX115 Bass Cabinet
16444 - Gallien Krueger CX210 Bass Cab
16320 - Gallien Krueger MB210 Bass Amp Combo
14254 - Hartke 210XL 2 x 10" Bass Cab
5476 - Mark Bass STD104HR (4x10)
6241 - Mark Bass STD102HF (2x10)
6242 - Mark Bass STD104HF (4x10)
5477 - Mark Bass STD151HR (1x15)
9033 - Markbass Traveler 121H Bass Ext Cab
9034 - Markbass Traveler 151 P Bass Guitar Cab
4733 - Mark Bass Traveller TRV102P (2x10)
16013 - Markbass 123 Alain Caron Bass Cab
16014 - Markbass CMD S/Combo K1 Alain Caron
5431 - Mark Bass NY121 New York 1x 12 Bass Cab
10412 - Markbass NY122 2 x 12 Bass Cab
10409 - Markbass NY151 1 x 15 Bass Cab
10410 - Markbass NY151 RJ 1 x 15" Randy Jackson
15272 - Markbass New York 122 Ninja Bona Cab
6259 - Orange OBC115 (1x15)
6260 - Orange OBC410H (4x10)
5241 - Orange OBC810 (8x10)

For full guitar details, pricing and photos, enter the number next to each guitar model into our SKU search facility on the website.

GEAR OF THE MONTH

In which three renowned gear experts nominate their bass, amp and effects unit of the month. Whether new or old, cheap or pricey, simple or complex, this gear has earned its place in our affections through simply being brilliant...

BASS

At the tail end of the 70s, Aria, along with their fellow Japanese luthiers Ibanez and Yamaha, spearheaded a new wave of instrument manufacturing to rival the output of the big US manufacturers, namely Fender and Gibson. Emanating from the Matsumoku factory in Japan, the SB1000 was Aria's flagship bass – and with up-and-coming bass gods such as Duran Duran's John Taylor and seasoned legends such as Jack Bruce opting for the modern look and sounds offered by the Aria bass range, they were visible everywhere. Forty years on, the SB1000 still has legions of fans the world over; its classic through-neck design, eye-catching timber figuring and impressive electronics package were in such demand by the mid-2000s that Aria reissued the instrument. The control set is intuitively simple, with volume and tone controls supplemented by a six-position attack mode selector. This offers a palette of preset mid and treble tones, and a switch to cancel the attack mode. This package still offers punch, growl and projection in spades, and although these basses aren't on the lightweight side, they remain highly playable. Prices vary, and the electronics can become problematic through age, but the SB1000 is still a legendary bass.

Mike Brooks

AMP

Perhaps if the Ampeg B-15 Portaflex (short for 'portable baffle reflex system') hadn't been the amp of choice for Motown legend James Jamerson, they wouldn't be quite so sought-after now. In actual fact, although Jamerson used one when playing live, all the Motown sessions were recorded with his legendary 1962 Precision going straight into the recording desk. It doesn't matter, though. In 1960, when Ampeg released the B-15, it was a ground breaking design, with a 'flip-top' – so called because the panel on which the amp head sits can be flipped over and fixed so that the amp is safely housed inside the speaker cabinet when being transported. The unit quickly became the de facto first choice for bass players the world over. It was designed by Ampeg's Jess Oliver specifically to be used with the then-new Ampeg 'Baby Bass' (a kind of proto-EUB) but the mellow 25-watt valve amp and pressed steel chassis 15" driver made it a perfect partner for early Fender basses such as the one Jamerson played. Today you can spend up to £2000 for a good 1960s B-15, or for around the same outlay you can enjoy the recent Ampeg 'Heritage' version and benefit from modern materials and reliability.

Kev Sanders

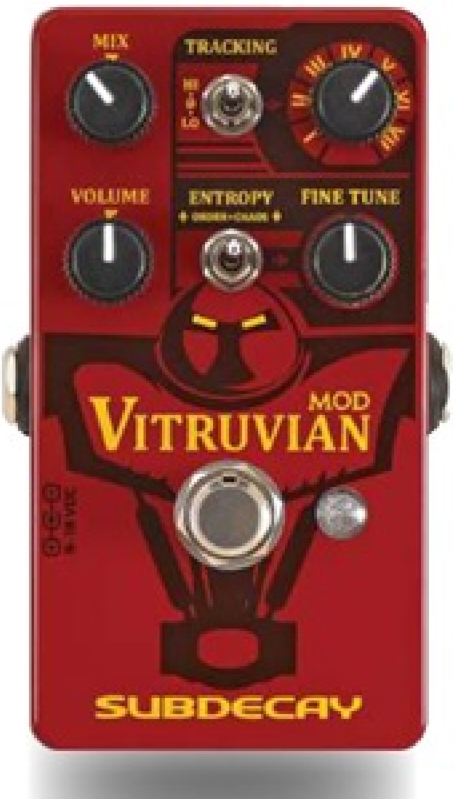
FX UNIT

Invented in the 1930s, ring modulators have been around longer than the concept of an effects pedal. We all know the sound: it's the Dalek's voice, the guitar solo on Black Sabbath's 'Paranoid', and on bass it helps to define the sound of boundary pushers such as Tim Lefebvre, Juan Alderete and Squarepusher. But it's a tricky beast, and yer classic ring mod takes a fair bit of tweaking to make it usable. That's half the fun, to be fair, but if you want a pedal that leaves room for tinkering and also uses ring modulation to give some of the coolest synth sounds around, try the Vitruvian Mod. From full on Dalek-madness to melody sounds that rival Metheny or Holdsworth on guitar synth, Subdecay have built arguably the most versatile ring mod out there. Definitely a pedal to keep at hand height so you can tweak it, there are so many fun things to mess with on the Vitruvian Mod. Whether it's

> "FROM FULL ON DALEK-MADNESS TO MELODY SOUNDS THAT RIVAL METHENY OR HOLDSWORTH ON GUITAR SYNTH, SUBDECAY HAVE BUILT ARGUABLY THE MOST VERSATILE RING MOD OUT THERE"

spinning the Carrier knob to get synth arpeggios, or using the Fine control for pitch bend and variable chaos, the range of unique sounds, both beautiful and fear-inducing, is deeply impressive. It's one to add to the list if you need synth-like sounds with a ton of personality.

Steve Lawson



POWER BASS

Never underestimate the importance of rest and recovery, says bassist and physiotherapist Ben Whybrow

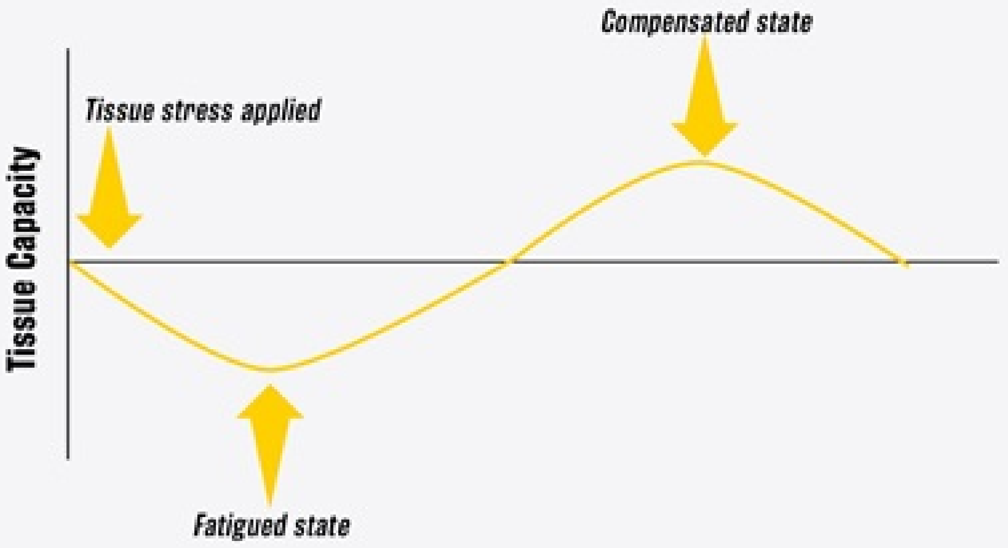
For the professional or amateur bassist trying to juggle multiple rehearsals, late night gigs and a personal life, getting enough rest and recuperation can be challenging. Without some essential downtime, over-playing can potentially lead to reduced performance ability and increased injury risk. However, the good news is that being organised can prevent this from happening without you having to lift a finger!

Sleep

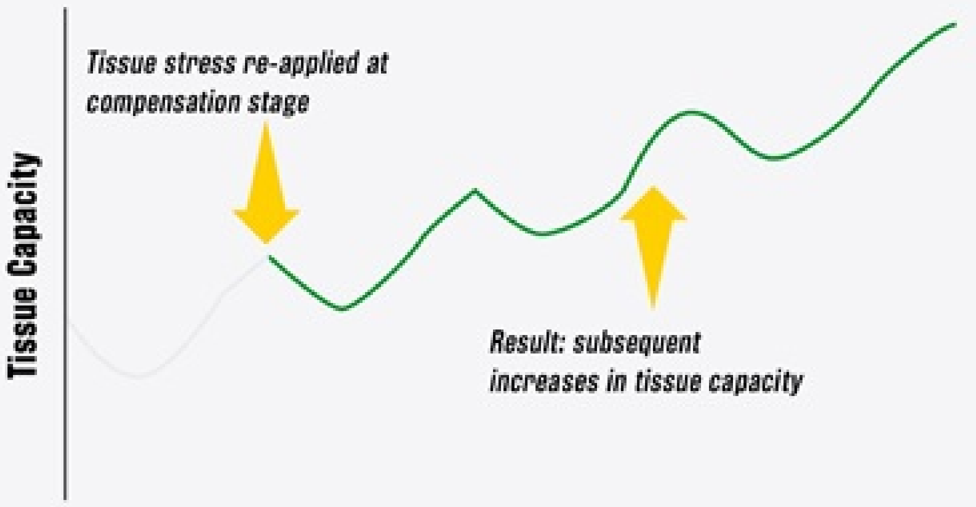
There is a plethora of medical research showing that a good night's sleep – which means seven to eight hours, for the night owls among you – allows the body to sufficiently recover and reduce the risk of future injury. Getting a full night's sleep can be hard for regularly performing bassists, but napping when the opportunity arises can help let your system rest and recover in order to avoid burnout.

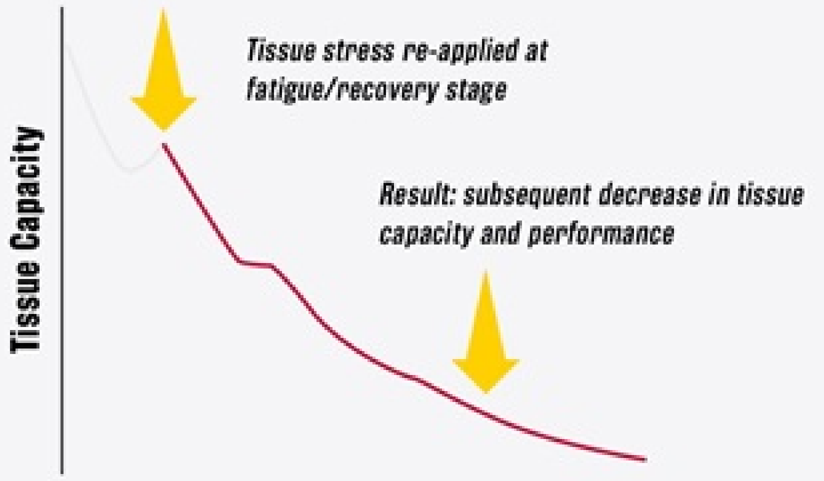
Recovery

Now to get more specific in regards to practice and recovery, some may recognise the graph below. Its principle is that after a tissue is placed through significant stress, it will go into a period of fatigue: the length of the fatigue period is determined by the size of the stress which has been applied. After this period, through the magic of human physiology, the tissue goes into a compensated state where it adapts to be able to tolerate the increased level of stress for a period of time, before returning to its previous capacity level.



Many sports scientists use this principle to produce long-term tissue adaptation and performance improvement by applying the tissue stress when the body has compensated, as shown below. However, if the same stress is applied while the tissue is in a fatigued or recovering state, it is unable to handle the stress as well – resulting in potential reduced tissue capacity, performance and increased risk of injury.





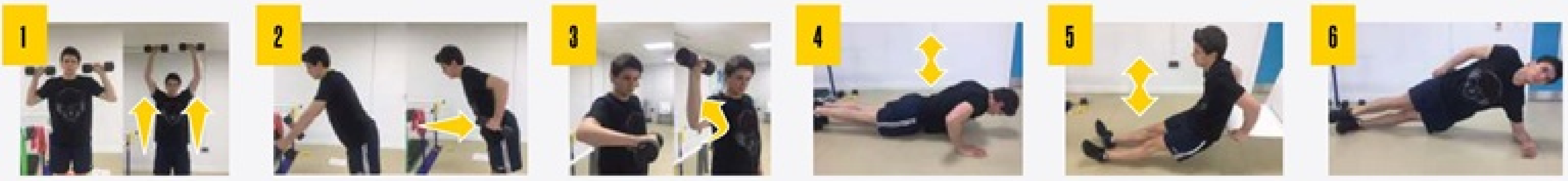
For us bassists, this means that after an intense and/or long performance or rehearsal, certain tissues which have worked hard – usually those in our upper body – will initially fatigue. For example, your arms may feel tired, heavy or sore. If a second such performance takes place before the tissue has fully recovered, it could not only increase injury risk but potentially reduce performance ability too.

How long fatigue and recovery takes is variable to the individual and to the amount of stress applied. Tissue that has been placed through a workout or equivalent activity takes 24 hours on average before going into compensation, although this period varies.

Unexplained Underperformance

A continuous lack of rest and recovery, combined with other factors as such as stress, anxiety and depression, can lead to a prolonged drop in performance and increased risk of injury and illness. There is no cure, only prolonged rest and a gradual slow return to activities – so if you're going to plan your practice and performance time, then plan your rest time as well. By sleeping and resting enough to allow your body to recover, your future injury risk will stay low. Sweet dreams!

Info: www.thejudophysio.com; @TheJudoPhysio



rockschool

APPLIED IMPROVISATION WITH ROCKSCHOOL

Rockschool bass educator Joe Hubbard talks chord tones

Developing a command of chord tones – the notes within a chord – is essential to an improvising bass guitarist. It doesn't matter what key you are playing in or what chord quality you are playing over, nothing else will melodically define the harmonic structure of a song like chord tones will. The reason for this is simplistic, but often misunderstood.

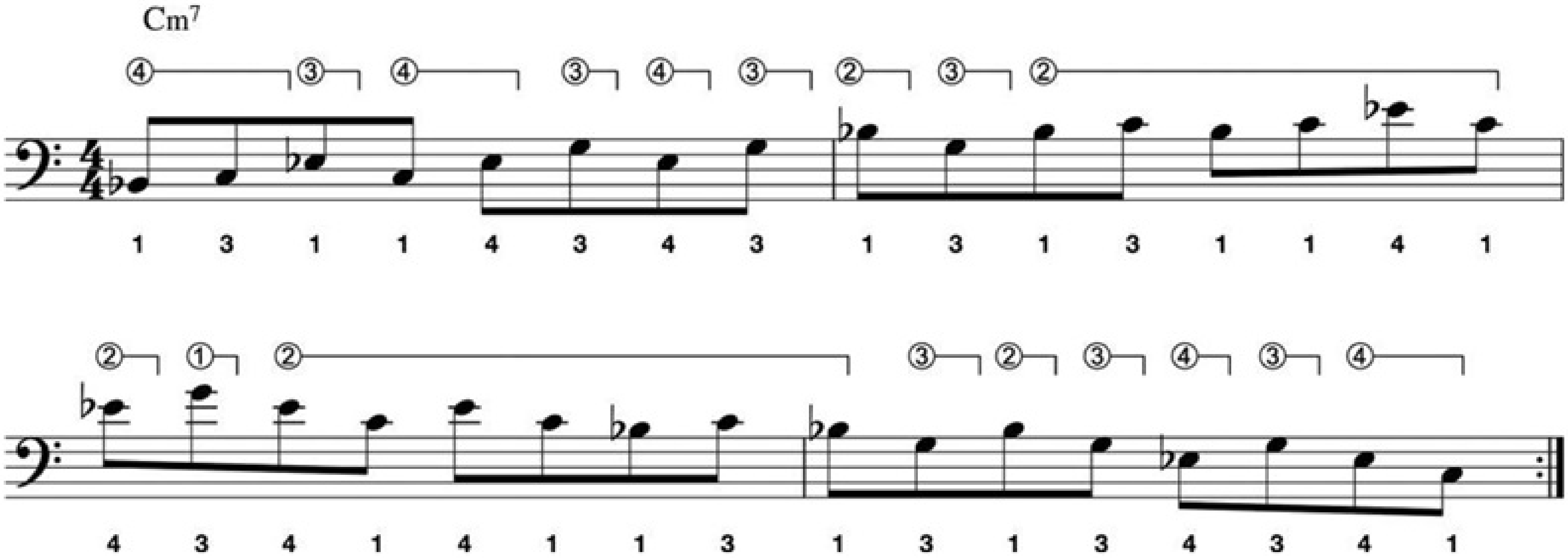
When playing bass-lines or solos, the basic premise for success lies in learning how to resolve your lines to chord tones. A resolution is defined by a note that lasts longer than a quarter note, or a note that is followed by a rest that lasts longer than a quarter note. Therefore, scales are not the best way to learn to play over chord changes. Some scales contain so-called 'avoid notes', to which you can't resolve your lines, because if you do, everything that you've played prior to the avoid note will sound wrong! For this reason, merely running up and down scales will only ever provide you with a thin veneer when outlining the chords, over-generalising the process of defining the overall harmonic structure of the tune.

Once the basic arpeggio is learned, it's now time to focus on breaking up the ideas that point to a musical application. In the next exercise, the arpeggio is broken into groups of three notes. By organising the arpeggio in this way, we create a polyrhythmic feel (3 against 4) when played in 8th notes. This is an interesting concept: by creating a polyrhythmic feel we do not necessarily need to add any other melodic embellishment to the chord tones. This works because the 3 against 4 feel becomes a rhythmic embellishment, which in turn creates excitement within your lines, while at the same time enabling you to create a melodic statement.

This exercise incorporates the three-note groupings in an ascending manner, using only chord tones, while moving up and descending while coming back down the fingerboard.

Learning to master chord tones is the most reliable way to reinforce the melodic outcome of your bass-lines and solos. Bass parts should provide a strong counter melody that supports the harmonic structure of the song you play over. Now, go practise!

EXAMPLE 1



The revenge of all those trees that fell in the forest but were never heard

Model Shown: SR4MMTBSM - Rebop 4 Trans Blue Stain

Spector®

Stuart Spector. Designing Original Basses since 1977

BARNES & MULLINS

Multiple Winner of The UK's 'Best Supplier' Award

NO TREBLE

Be a pro at all times, advises Kevin Johnson of No Treble

As core members of the rhythm section, bassists and drummers have a special bond. We have to work together to lock in the groove and support the song. (We also have to put up with the other members of the band!) That's why this month our columnist Damian Erskine asked drummer Tarik Abouzied to talk about what he looks for in a bassist. Being a bassist as well, Abouzied had some great tips to help us understand bass playing from a drummer's perspective.

"Being a performer who works on both sides of the fence, I'm constantly learning new things about the interaction between drums and bass in a rhythm section. It's astounding the amount of control over the group sound a bass player has, and how small changes in tone, note length, octave choice, and note density can drastically alter the sonic landscape," he explains. "The more I pay attention to these details, the more I appreciate bass players who go beyond choosing the 'right notes' and use everything at their disposal to support the music holistically."

Abouzied broke it down to four key points: commitment to feel, attention to momentum and energy, shreddability and not flaunting it, and – maybe most importantly – not being a jerk. That last sentiment was the point of another popular No Treble article this month by Damian Erskine entitled 'How to Get Called Back for the Gig (Or Not)'. He recently did a recording session where a songwriter lamented issues that other bassists created during gigs. It all boiled down to a lack of respect for the gig, the music and the audience, he wrote.

"It got me thinking, because I know a lot of fantastic players that don't gig as often as they should, and I often hear other musicians talk about why. It really struck me how important it is to be cool, on and off the stage… but especially on the stage. Don't make faces, roll your eyes, or vibe anybody in the band while on stage! The audience notices, it ruins the cohesion on stage because it makes everybody self-conscious or distracted – either wondering why you're mad, stressing about any perceived flubs, or just thinking that you might be a jerk. Long story short, it ruins the experience for everybody in the room."

Between these nuggets of wisdom, we celebrated the legacy of Jaco Pastorius on September 21, which marked 30 years since his passing. We also remembered Tom Petty with a great clip of Ron Blair recounting how they recorded the bass-line to the 1977 hit 'American Girl'. For gear-heads, Derrick Cook shared the scoop on his ultra-rare 1972 Peavey VTA-800 with us, and left everyone drooling. Until next time, keep focusing on the groove – and be excellent to each other!

www.notreble.com

BASSCHAT

Gigging and transport analysed by Basschat's Silvia Bluejay

Whether they give in to Gear Acquisition Syndrome and change their rig every month, or still gig the gear they first acquired 30 years ago, most Basschatters who play live have had to come to terms with efficiently organising transport to each venue. The vast majority of us not only have to do so on a budget (for purchase and ownership costs), but also take into account the chosen vehicle's family use at non-gigging times.

The issue of transport is unavoidable from the very first moment we decide to step out of our bedroom and join a band. Some musicians might get away with travelling by bus or train with just their instrument and a small amp to mic up, or a box to DI into the front of house mixer. However, that's not only risky (what if the venue's equipment is poorly maintained or defective?), but also extremely restrictive: many pubs, for instance, will only book bands who have their own backline and PA, and not all music venues are near public transport.

In the majority of cases, bands will need one or more vehicles for carrying to their gigs not only each musician's instruments and amplification, but very possibly also the PA's mixing unit, speakers and poles, the stage lights, the microphones and their stands, all the necessary cables, and some belt-and-braces backup items. (What do you mean, you don't carry any backup gear? You're missing an excellent excuse to acquire more toys!)

In short, to be taken seriously as an individual musician or as a band, you almost always have to have your own transport. But what kind of transport? A smallish hatchback accommodating just an amp, a cab and the instrument of choice? An all-band people carrier that runs on expensive petrol, and requires a slick, well-rehearsed loading and unloading sequence for the equipment to fit in (failing which, the passengers have to carry a guitar/amp/drum on their lap)? A bigger, cheapish-to-run, diesel van where the saving on fuel is offset by the expensive commercial insurance and the impending scrappage imposed by new environmental laws?

Whatever your choice, experience will show that parking is a nightmare in quite a number of venues on any band's list: small or non-existent car parks or loading bays, dangerously busy roads separating your fully laden vehicles from the venue, dodgy neighbourhoods… Do you choose to have the entire band drive to a gig in one large vehicle, and struggle to fit it in normal-sized parking spaces, or get three or four small cars to converge on a venue, and have them jostle for any available parking spaces nearby? If you answered 'It depends on the venue's location, and my routine pre-gig recce trip/Google Earth search will decide', then congratulations, you must be a bass player!

Speaking of whom, spare a thought for those of us who play double bass, have to find a way to shove one into the family car, and park the latter near enough the (usually too narrow) doors of the pub or club in question, to allow a single-person load-in. Then, obviously, do all that in reverse at the end of the night. Double bass ownership really should come with guaranteed parking availability.

Have you found a clever solution to gig-related transport problems, or do you need to vent your frustration to like-minded drivers? Get on the forum and tell us.

www.basschat.co.uk

1st name bassists...
... are on a first name basis with Radial!
Bootsy
"The Firefly is the real funk!" ~ Bootsy Collins
Marcus
"I never play without it!" (JDV) ~ Marcus Miller
Tony
"I use my JDI for everything!" ~ Tony Levin
Nathan
"The most valuable DI I have ever used!"(Firefly) ~ Nathan East
Billy
"I love it and use it every day!" (JDV) ~ Billy Sheehan
Chuck
"My Bassbone gives me the sound I want!" ~ Chuck Rainey
John
"The Bassbone sounds consistently great!" ~ John Patitucci
Mark
"The Bassbone is fantastic!" ~ Mark King
Rex
"The Bassbone OD kicks ass!" ~ Rex Brown
Victor
"The Bassbone OD is my choice" ~ Victor Wooten
Try a JDI™, JDV™, Firefly™ or Tonebone® Bassbone™ today and find out what these premier bassists are all raving about!
tonebone.com
radialeng.com
Copyright©2017 Radial Engineering Ltd. all rights reserved.
Specifications and appearance subject to change without notice.
Radial® engineering
...PowerTools for power players™
1588 Kebet Way, Port Coquitlam BC V3C 5M5
tel: 604-942-1001 email: info@radialeng.com

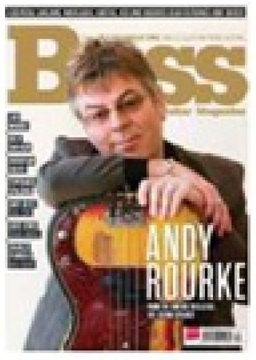
THREE KINGS

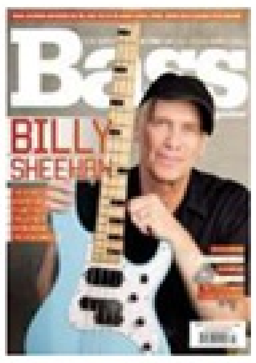
Well, one King, plus a Hughes and Turner. Why settle for one bassist on the cover when you can have three? After all, it's not every day that this country's only magazine devoted solely to bass hits 150 issues. Say hello to Mark King, Glenn Hughes and Paul Turner, three of the greatest bass players of all time...

Interviews: Mike Brooks, Joel McIver **Pics**: Joby Sessions, Olly Curtis

If you're going to celebrate a milestone issue of the world's greatest (and most humble) bass magazine, why not gather the great and the good of bass world for the cover? That's what we've done for this 150th *BGM*, sitting down with Mark King, Glenn Hughes and Paul Turner for a chat about what's rocking their world. With them, and the amazing players and luthiers who give us shout-outs below, we feel part of a truly unique community. Let's keep going!

"Congratulations on your 150th issue, *BGM*! It was an honour to appear on your cover in September 2016 and a pleasure working with you. Here's to the next 150!" Andy Rourke





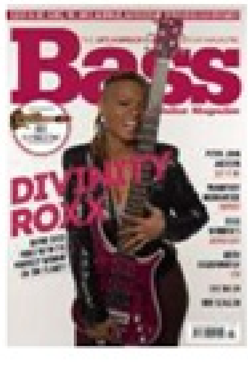
"A very hearty congrats to *BGM* on your 150th issue! Looking forward to much more vital and interesting info to enhance the bass community everywhere. Continued success to you all. Bass On!" Billy Sheehan

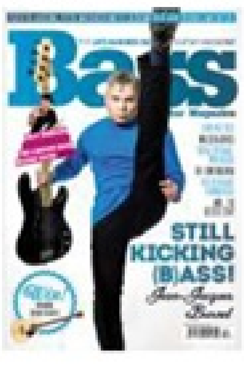
MARK KING

With a new project, Gizmodrome, and a new six-string Status to play with, the Level 42 frontman is on cloud nine...

What's new in the bass arsenal, Mark?
Well, I've got an old Gibson EB-3, which I used for the Jack Bruce tribute gig a while back, and a 1971 Fender Jazz that I bought through Andy Baxter [vintage bass expert]. I've been using the Jazz on the new Gizmodrome project, just because the sound is there – you plug it in and off you go. What I wanted was an original 71, but not an earlier one because the 71 was when they moved that bridge pickup back a bit and it changes the sound

"Congrats on your success. Here's to many more years of turning up the bass!"
Divinity Roxx



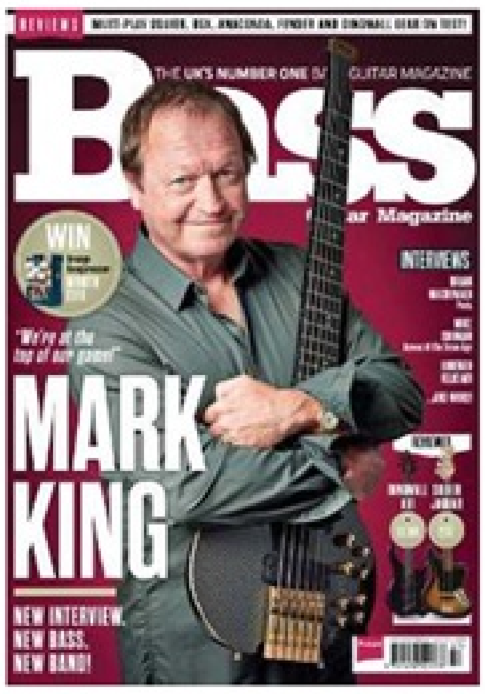


"Dear *BGM*, I would like to wish you a very fine hundred and fiftieth anniversary. I only wish I could do the same for the Stranglers, but fear that circumstances might intervene. Nevertheless our favourite instrument has a voice and platform in your magazine!"
Jean-Jacques Burnel, Stranglers

The year 2010 saw Level 42's 30th anniversary – and a bumper crop of new material from the band

Thumbs up! In 2012, Level 42 celebrated the 25th anniversary of *Running In The Family*

Top brass! 2015 was notable in Level 42 lore for its expanded use of a brass section on tour



Mark King last made our covers in summer of this year. Audible sighs of delight among the bass community abounded

in a great way. So I spoke to Andy Baxter and I spent a couple of hours in his lockup trying whatever I asked him to try. I've always loved Fender basses. Why wouldn't you love them? They're part of our history.

How did you come to be playing a Jazz anyway? We normally associate you with your signature Status Paramatrix.

We arrived at a gig back in the summer and we were told that the usual gear was unavailable. I got handed a Fender Jazz, which was fine as basses go, but the biggest deal for me was the strings. I'm playing heavier string gauges these days, because there's a lot to be said for the way they sound. Our drummer Pete Ray Biggin and I were winding each other up, because he had Zildjian cymbals which he's not keen on. I said 'Wow, the cymbals sound great tonight', and he came back with 'Maybe you should play a Jazz, because you sound better!'

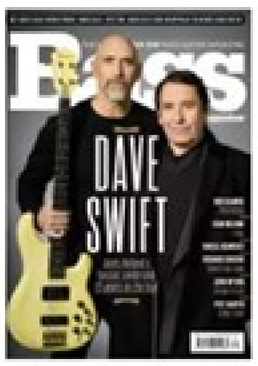
So how was the Jack Bruce tribute gig?

It was a thrill for me to be asked because I thought I'd get the chance to play with Ginger Baker. Some great guys came along to be part of it, but the gig itself was a train crash. Ginger was being belligerent, because that's what he does and everyone was kind of used to it. I've played with Eric Clapton in the past and I met Jack several times as well. My first favourite band were Cream – they were my first musical epiphany. Jack was such an influence, his syncopation was incredible.

Gizmodrome is out now on earMUSIC. Info: www.facebook.com/gizmodrome, www.level42.com

"I remember when *BGM* first came out in 2002, so I'm really pleased to see it's still going strong in 2017 and celebrating such a milestone issue. I've always found the magazine to be informative, educational and inspiring, and it's always been a pleasure and an honour to appear on its covers and within its pages. Congratulations to all the staff and contributors. You've all done an incredible job!"

Dave Swift, Jools Holland



GLENN HUGHES

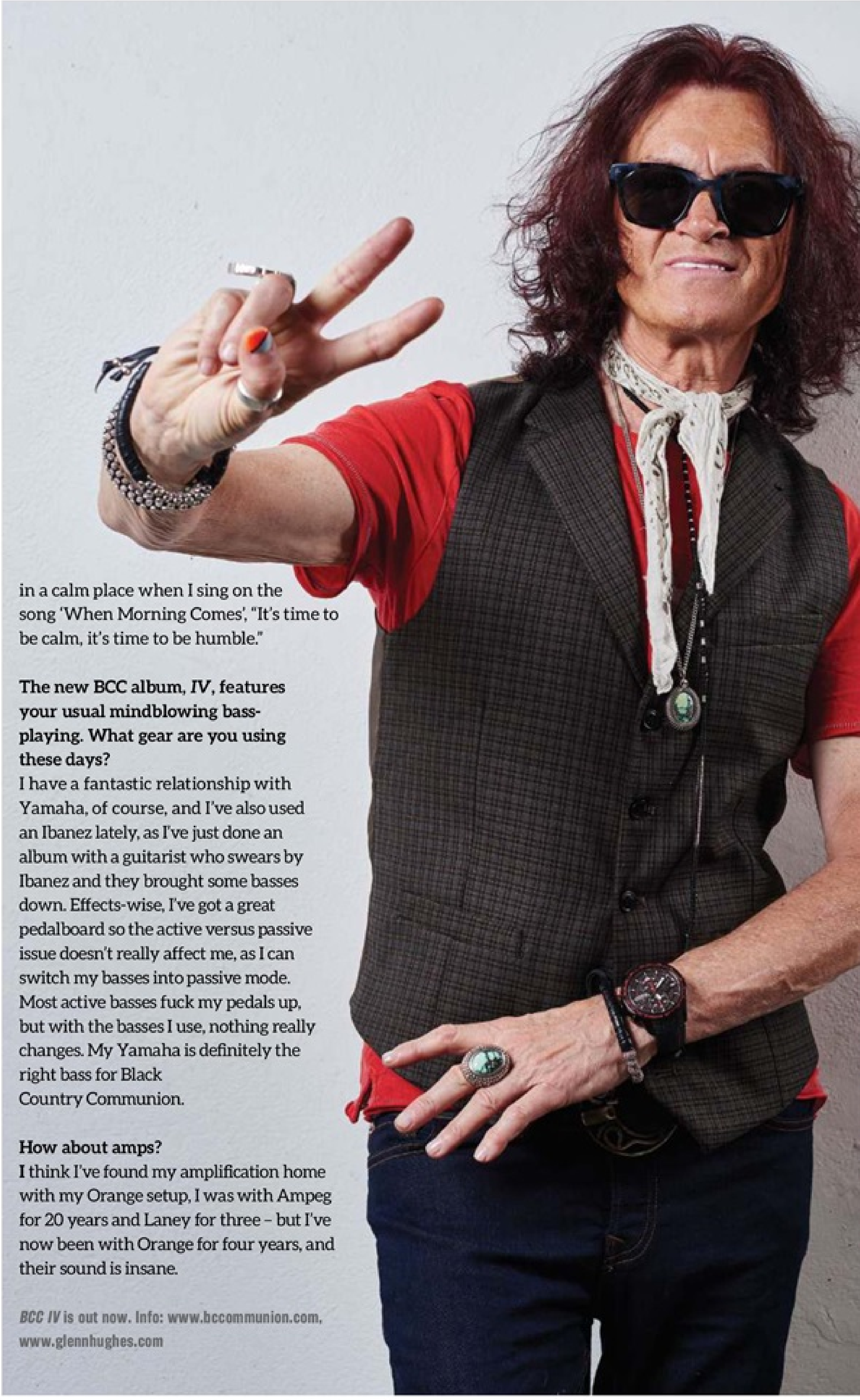
Back with a new Black Country Communion album, *IV*, Glenn updates us on a recent period of chaos

We were sorry to hear that you've been through a lot of personal loss recently, Glenn.
After my mother passed, my next show was at the Church in Leeds – the venue is 700 years old. Everyone in the audience knew that she'd died. I wasn't doing well before she died: I was going through different things in my life: preparing for her passing was a difficult thing.I said to my mum before she died, "I'm gonna be okay", because that was all she cared about, that her son was OK. When I sang at the Royal Albert Hall for Jon Lord's tribute concert back in 2014, he was right there next to me. People think I'm kooky, but you've got to understand, I have no reason to make these things up. I believe in my higher power – I have seen things happen and felt things happen. I know there is a God, and I know there is an afterlife.

Despite this, you're singing better than ever. What's the secret?
I say this with respect, and please believe me that I'm not disrespecting anyone, but many singers of my generation have lost their voices because they don't know how to sing. They never learned how to sing and they don't know how to breathe. You can see that I'm naturally a little hyper, but I'm very calm. I breathe really deeply and I sing in a long-winded manner. I'm a very soulful man, or that's what people tell me, so therefore I'm a very soulful singer. The tone of my voice is getting better, and I feel more comfortable when I'm singing these days. On this album you can hear that I'm

"It is no surprise that *BGM* has reached 150 issues. People recognise great quality and high standards when they see it. Congratulations for being one of the most pertinent bass magazines anywhere in the world today!" Jeff Berlin

"150 issues and still going strong! This great publication does so much to highlight the role of harmonic backbone that bass provides to music and the people who do it. *BGM* — a true champion of bass players!" Yolanda Charles



in a calm place when I sing on the song 'When Morning Comes', "It's time to be calm, it's time to be humble."

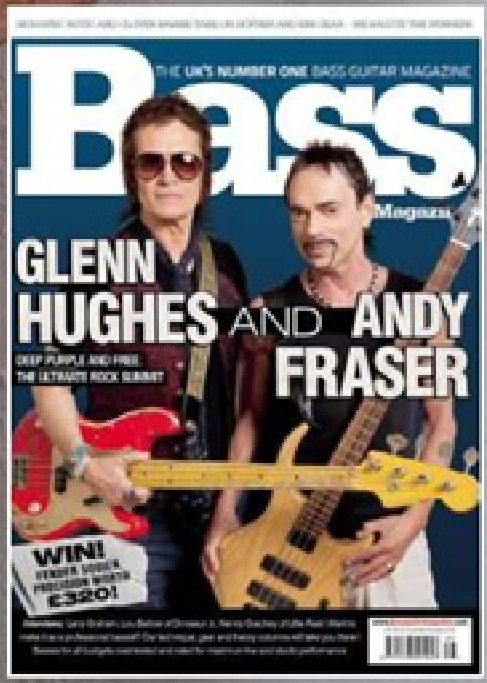
The new BCC album, *IV*, features your usual mindblowing bass-playing. What gear are you using these days?

I have a fantastic relationship with Yamaha, of course, and I've also used an Ibanez lately, as I've just done an album with a guitarist who swears by Ibanez and they brought some basses down. Effects-wise, I've got a great pedalboard so the active versus passive issue doesn't really affect me, as I can switch my basses into passive mode. Most active basses fuck my pedals up, but with the basses I use, nothing really changes. My Yamaha is definitely the right bass for Black Country Communion.

How about amps?

I think I've found my amplification home with my Orange setup, I was with Ampeg for 20 years and Laney for three – but I've now been with Orange for four years, and their sound is insane.

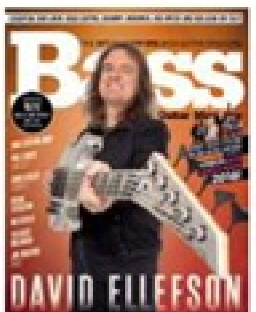
***BCC IV* is out now. Info: www.bccommunion.com, www.glennhughes.com**



Glenn Hughes and Andy Fraser of Free grace the front cover back in 2012

"I see *BGM* is a Scorpio, too! Happy 150th for November... let's rock this thing!"

David Ellefson, Megadeth



"Congrats to all at *BGM* on reaching 150 issues. My day is always brightened by a new issue, because I know that the stories, interviews and graphics are made for people of my ilk! Waiting anxiously for the next 150 and more!"

Stuart Hamm

PAUL TURNER

Jamiroquai's fleet-fingered funkmaster checks in

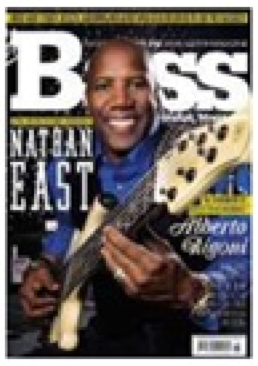
Your new album, *Automaton*, has done really well.

It has. It did very well in the iTunes chart in its first month of release, and it's done really well in America, even though we haven't played there since 2005. It's a good time for us. Quite a few people in the film and music industries have recently referred to Jamiroquai as an influence – people like Pharrell Williams, Mark Ronson and so on – so that's given us a boost.

Tell us about the basses you're currently using.

My beloved 60s Fender Jazz has stayed at home the entire summer! I've used it on a couple of recording sessions, and even on those sessions I've still used my two Stenback five-strings on all the tracks. They're stunning. They respond dynamically. As passive instruments, there's not an inherent compression like you get with an active pre. They're very punchy and very lively and feel like a real, classic bass with the same 20mm spacing as a four-string. I'm on record as stating that a five-string can't sound as good as a

"Let me take this opportunity to congratulate you on 150 issues of *BGM*. Here's to the next 150!"
Nathan East



"What can I say? BGM is engaging, informative, diverse and important. Joel and the team, you've nailed it. A hundred and fifty times...!"
Nik Preston, Rockschool Ltd

"There has been one source to get all your bass needs for 150 issues... Happy birthday *BGM*! Thanks for everything, here's to 150 more issues!"
Mike D'Antonio, Killswitch Engage

Paul Turner makes our cover in 2007, as Jamiroquai announce that writing for seventh album *Rock Dust Light Star* is underway

Three years later Turner is back on the front page again, as *Rock Dust Light Star* album finally hits the shops. Good things come to those who wait... et cetera

four-string, but I've had to eat my words. It always used to annoy me when luthiers and reviewers said that with a five, it's all about the B string. It's not. Because of the range of a five-string, the luthier usually has to make a compromise with the upper end of the range, which sounds thin. I like the top end to sound like a P-Bass. Those issues have prompted me to stay with fours in the past, with using fives when I've needed to, like my Music Man Stingray, which I used a couple of times on *Automaton*. I've also got an Alleva Coppolo, a Fodera NYC and other basses, but in the past I would always feel most at home with my Jazz. I'm not getting that with the Stenbacks – they do it all!

Automaton **is out now on Virgin EMI.**
Info: www.jamiroquai.co.uk

"Joel McIver and his team at *BGM* are straight-up angels of the low end universe. They have been so supportive of so many styles of music and a very wide palette of players, always showing total respect. Wishing you and your publication 150,000 more issues! And thank you again for celebrating our film *Jaco* – the London Bass Guitar Show was a blast! Players unite!"

Robert Trujillo, Metallica

NS DESIGN

THE NS DESIGN
OMNI BASS

AS USED BY SOUTH AFRICAN BASS SUPERSTAR BAKITHI KUMALO

THE BASS CENTRE HAS THE FULL RANGE OF NS DESIGN ELECTRIC CONCERT STRING INSTRUMENTS AND ACCESSORIES

BEST PRICES IN EUROPE

ELITES STRINGS
BASS
LONDON • ENGLAND

PUT THE BASS IN

WITH ELITES SUPERIOR QUALITY STRINGS FROM THE BASS CENTRE LONDON • ENGLAND

BASS COLLECTION

BASS COLLECTION
JIVE BASS

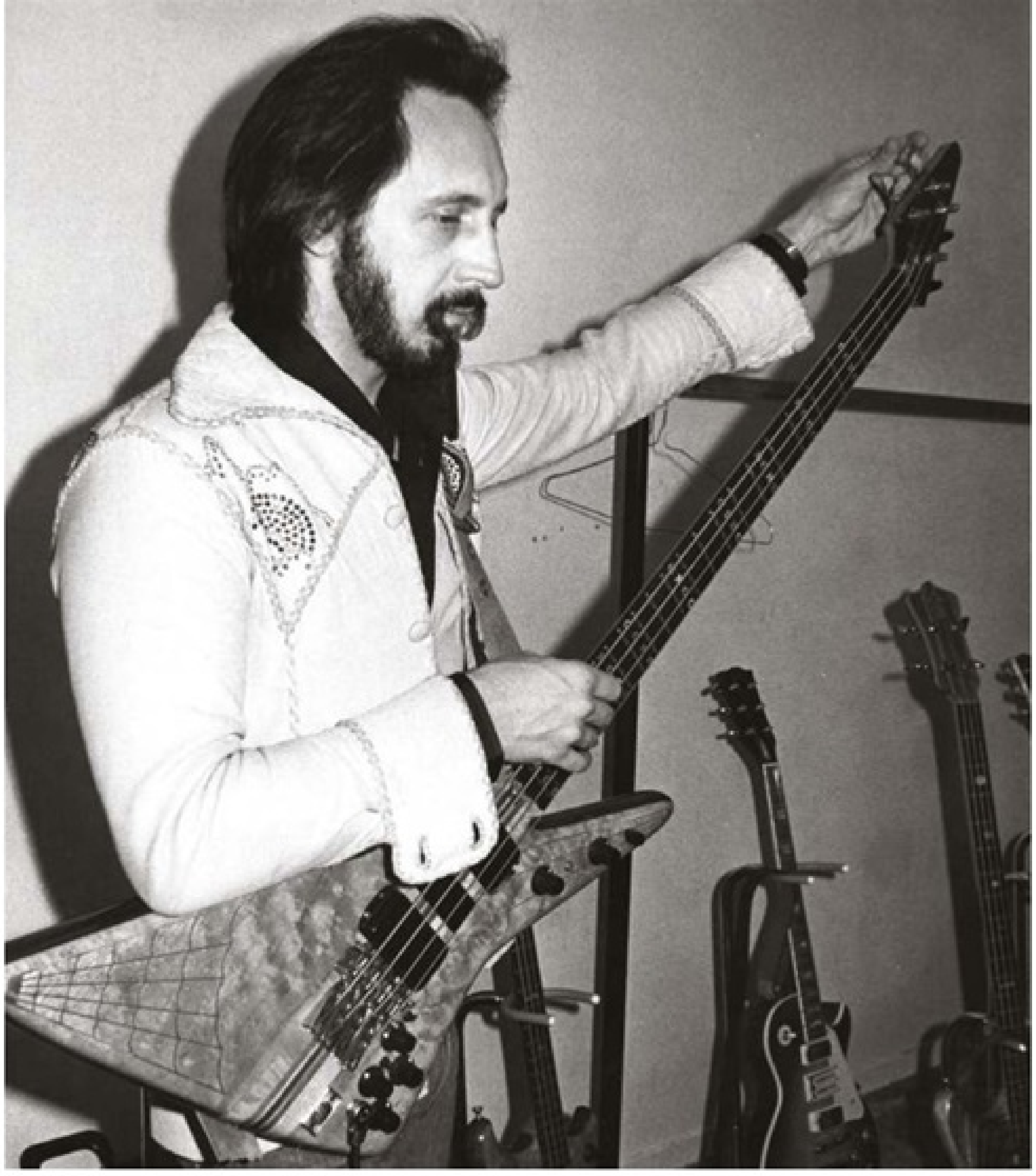
"A KILLER… ABSOLUTELY THE BEST ON THE MARKET FOR THE PRICE. THE NECK FEELS LIKE A '62 JAZZ"

FUSION BASS VIRTUOSO AND RENOWNED TUTOR JOE HUBBARD

FULL RANGE IN STOCK

www.basscentre.com

the world's first, foremost and most famous bass guitar specialist



POLL RESULTS

We asked you back in the summer to vote for the coolest man or woman ever to wield a bass guitar in anger, as well as your nominations for the best bass part of all time. The postman staggered to the *BGM* door with your votes, and we've whittled them down to two lists of 40 entries. Any more and there'd be no space in the magazine! Now read on, as all is revealed...

GREATEST BASSISTS

1 John Entwistle, The Who
There's obviously tons of affection in bass world for the mighty Ox, who departed this world in true rock'n'roll fashion in 2002. We miss him. Go and play 'My Generation' and salute the master!

2 John Paul Jones, Led Zeppelin
JPJ is one of the few bass players to scoop not one or two but three *BGM* covers in our 150-issue history, and for good reason – the man's grasp of a melodic, supportive line is second to none.

3 Jack Bruce
Just Jack. We wish he was still around. The man had much more to give, and what he gave was always mind-blowing.

4 Paul McCartney
Macca! We owe everything to him and the three guys before him, as well as James Jamerson. There is no more famous bass player, and there never will be.

5 Ian 'Lemmy' Kilmister, Motörhead
Another legend without whom the world is a little bit emptier. We're off to play 'Ace Of Spades' at neighbour-threatening volume. Stand well clear.

6 Phil Lynott, Thin Lizzy
Damn. So many prematurely departed bass legends on this list. Style, panache, power – Phil had it all.

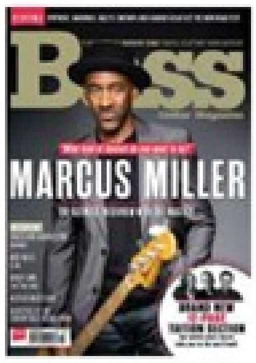
7 Geddy Lee, Rush
The coolest Canadian who ever lived. Bet you can't name another one?

8 John Deacon, Queen
John? John? Where are you? The front cover of *BGM* is waiting!

9 Roger Waters
The man who gave Pink Floyd their coolest bass-line (see across the page!) will be on our cover next year (you read it here first).

10 Chris Wolstenholme, Muse
There's a lot of love for Chris in these polls, and we know why – he's the most innovative British bassist in years, with Royal Blood's Mike Kerr right behind him.

"It gives me much delight to congratulate *BGM* on their 150th issue! As a bass player I love how the magazine has come along, and I'm a big fan of their reviews and insightful approach, not to mention the great design and layout. Solid, honest and dependable just like a bassist should be!" Michael McKeegan, Therapy?



"Congrats on 150 issues, *BGM*!" Marcus Miller

11 Michael 'Flea' Balzary
Most of your votes were for British bassists, understandably as *BGM* is mostly read over here. Yet no bassist can deny the amazing Flea, perhaps the funkiest American of his generation.

12 Geezer Butler, Black Sabbath
The man. The Geezer. The original heavy metal bassist!

13 Steve Harris, Iron Maiden
Fleet-fingered lines; a cutting tone; songs about war and science fiction. Harris is God.

14 Pino Palladino
The most accomplished session bassist of them all? Quite possibly.

15 Sting
Activist, actor, multi-instrumentalist... is there no end to Gordon Sumner's talents? Jealous, us?

16 Jaco Pastorius
Although the mighty Jaco isn't as high up in this poll as we'd expected, respect for the self-proclaimed 'World's Greatest Bassist' is as high as ever. Another genius gone far too soon.

17 James Jamerson
It's simple. James Jamerson made the 1960s swing.

18 John McVie, Fleetwood Mac
Two words: 'The Chain'!

19 Peter Hook, ex New Order
High-register melodies, delivered on a Shergold six-string, with a heavy metal stance. Genius.

20 Tony Levin
Stick master and go-to bassist for the greats, Levin is a low-frequency maestro.

21 Mark King, Level 42
An icon for the ages. Turbo-boosted slap bass is his gift to us all.

22 Cliff Burton, Metallica
The biggest metal band ever did no wrong in the 80s, and the late, great Cliff was there for most of that decade.

23 Donald 'Duck' Dunn
Smooth blues and country goodness, mama...

24 Duff McKagan, Guns N'Roses
That tone. Those songs. The intro to 'Sweet Child O'Mine'!

25 Carol Kaye
The Godmother of everything we hold dear.

26 Mike Rutherford, Genesis
Beloved of psych, prog and pop fans – and a splendid player in each genre.

27 Roger Glover, Deep Purple
A bona fide rock legend, in an age when words like 'legend' are massively overused.

28 Stanley Clarke
Jazz fusion bass was given a huge boost by Stan – Victor Wooten's predecessor, in many ways.

29 Tal Wilkenfeld
The super-talented Tal lays it down like few others.

30 Billy Sheehan
The hard rock shredder par excellence – with technique for days.

31 Chris Squire, Yes
The original prog wave's finest bass exponent. RIP, that man.

32 Herbie Flowers
'Space Oddity'. 'Walk On The Wild Side'. Your respect is due.

33 Marcus Miller
The coolest cat ever to stalk a stage!

34 Victor Wooten
Don't ask us to explain how Victor does it. We don't actually think he's human.

35 Bernard Edwards, Chic
Bass-lines that changed the world of music – subtle, slick and so, so cool.

36 Dee Dee Ramone, Ramones (duh)
Punk to the core, DDR knew exactly where the bass went.

37 Greg Lake, ELP
Another prog great who should still be with us. Appreciate these talents while you can, readers.

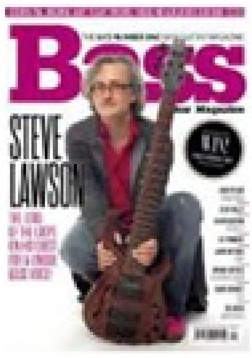
39 Ida Nielsen, Prince/3rd Eye Girl
The sound of funk, multiplied by a thousand. Give it up for Ida!

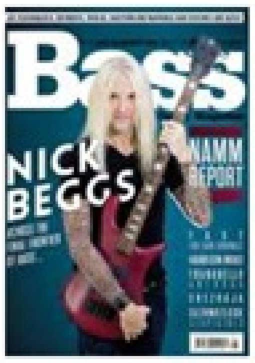
40 John Taylor, Duran Duran
Nice bloke. Annoyingly handsome. Hell of a bass player. It's enough to make you give up and take up the flute.

COOLEST BASS-LINES

1 Pink Floyd, 'Money'
2 Queen, 'Another One Bites The Dust'
3 Muse, 'Hysteria'
4 The Who, 'My Generation'
5 Lou Reed, 'Walk On The Wild Side'
6 Fleetwood Mac, 'The Chain'
7 Queen, 'Under Pressure'
8 Rush, 'YYZ'
9 Beatles, 'Come Together'
10 Pink Floyd, 'One Of These Days'
11 Yes, 'Roundabout'
12 Cream, 'Badge'
13 Thin Lizzy, 'Dancin' In The Moonlight'
14 Metallica, 'Orion'
15 Rush, 'Red Barchetta'
16 Thin Lizzy, 'The Sun Goes Down'
17 The Police, 'Walking On The Moon'
18 Motörhead, 'Bomber'
19 Led Zeppelin, 'Dazed And Confused'
20 Muse, 'Knights Of Cydonia'
21 Green Day, 'Longview'
22 Black Sabbath, 'N.I.B.'
23 Led Zeppelin, 'Ramble On'
24 Muse, 'Stockholm Syndrome'
25 Cream, 'Sunshine Of Your Love'
26 New Order, 'Blue Monday'
27 Deep Purple, 'Burn'
28 Rush, 'Freewill'
29 Ian Dury & The Blockheads, 'Hit Me With Your Rhythm Stick'
30 The Clash, 'London Calling'
31 Rancid, 'Maxwell Murder'
32 U2, 'New Year's Day'
33 Stanley Clarke, 'School Days'
34 The Who, 'The Real Me'
35 Stranglers, 'Peaches'
36 Iron Maiden, 'Phantom Of The Opera'
37 Iron Maiden, 'Run To The Hills'
38 Marvin Gaye, 'What's Going On'
39 Led Zeppelin, 'The Lemon Song'
40 Black Sabbath, 'Hand of Doom'

"150 issues? Really? Wow. That's quite an amazing achievement. In the age of internet ranting and endless sponsored 'viral content', to keep a magazine thriving, with quality interviews and gear reviews — not to mention the world's greatest tuition section — is ever more vital! Congrats! Here's to the next 150!" Steve Lawson





"Dear *BGM*, very many happy returns! I hope I look as good as you when I hit 150." Nick Beggs

...AND NOW IT'S OUR TURN!

The current and former staffers and contributors of *Bass Guitar Magazine* nominate their fave bassist and bass part. Warning: high levels of geekery

ADRIAN ASHTON

BGM FOUNDER AND EDITOR 2002-2005, 2008-2009

Greatest assist Jaco Pastorius: mind-blowing technique wrapped in heavenly melodies
Coolest bass-line Stranglers, 'Peaches'

TONY BACON WRITER

Greatest bassist Paul McCartney: inventor of great pop bass
Coolest bass-line Chic, 'Good Times'

DUFF BATTYE WRITER

Greatest bassist Geddy Lee: redefined the rock bassist
Coolest bass-line The Temptations, 'Papa Was A Rolling Stone'

JAMIE BLAINE WRITER

Greatest bassist Geddy Lee: interstellar yet down to earth
Coolest bass-line Chic, 'Good Times'

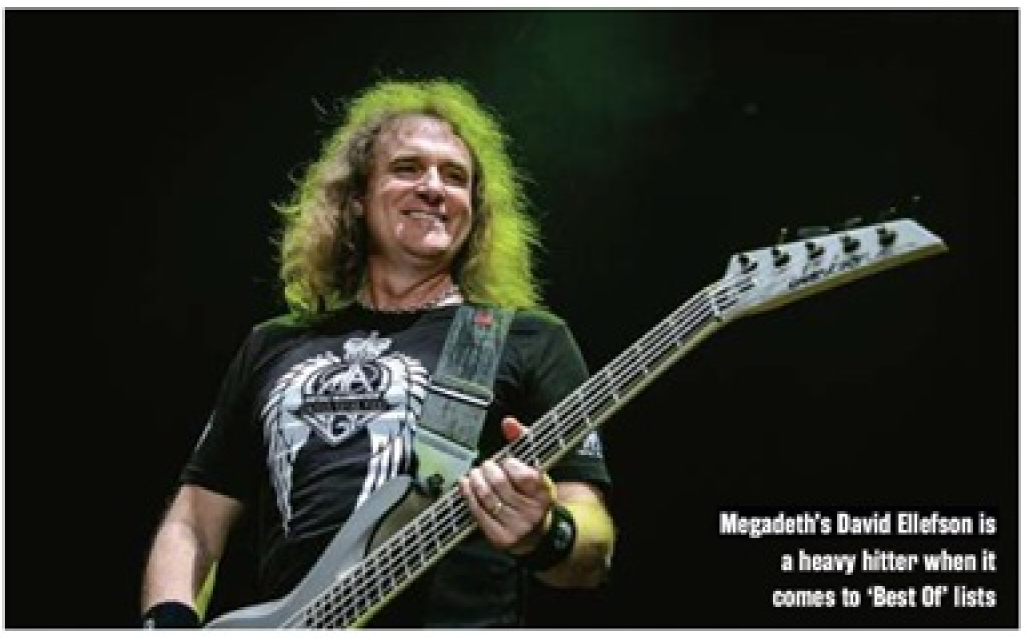
SILVIA BLUEJAY WRITER

Greatest bassist David Ellefson, Megadeth: no-compromise low end
Coolest bass-line Bee Gees, 'You Should Be Dancing' (Maurice Gibb on bass)

MIKE BROOKS WRITER

Greatest bassist Jaco Pastorius: none better, almost otherworldly!
Coolest bass-line Chic, 'Good Times'

A popular choice for Greatest Bassist: Paul McCartney with his famous Hofner Violin Bass



Megadeth's David Ellefson is a heavy hitter when it comes to 'Best Of' lists

"150 issues of *Bass Guitar Magazine* – what a fantastic achievement. Years ago bass players were solitary beasts. You've helped to develop a community. Here's to the next 150!"

Mo Foster

"Hey *BGM*! 150? That's a long time to keep the lowdown on the lowdown. Congratulations! Keep it up, but always keep it down… way down."

Guy Pratt

CHRIS CHARLESWORTH WRITER
Greatest bassist John Entwistle: the foundations of The Who
Coolest bass-line The Who, 'My Generation' (the first ever rock bass solo)

STUART CLAYTON WRITER
Greatest bassist Mark King: he took the instrument to new levels
Coolest bass-line Quincy Jones feat. Bill Cosby, 'Hikky Burr' (Carol Kaye on bass)

BEN COOPER *BGM* EDITOR 2011-2012
Greatest bassist Sting: memorable grooves and tasteful simplicity
Coolest bass-line Primus, 'Wynona's Big Brown Beaver'

JOE DALY WRITER
Greatest bassist Les Claypool: visionary maestro of rhythmic experimentation
Coolest bass-line Chic, 'Good Times'

Pic by Jay Blakesberg
Primus' slap-happy Les Claypool hits the sweet spot time and again

Pic by Tina K
Right royal: Level 42's Mark King

Pic by Eric Ryan Anderson
De Do Do Do, De Da Da Da... don't be fooled by his good looks, Sting is a man who knows his low end

HYWEL DAVIES WRITER
Greatest bassist Felix Pappalardi, Mountain: 'Nantucket Sleighride', say no more!
Coolest bass-line Mastodon, 'Colony Of Birchmen'

STEVE DAWSON *BGM* DESIGNER
Greatest bassist James Jamerson: Gaye, Wonder, Jacksons, Supremes, enough said
Coolest bass-line Queen, 'Another One Bites The Dust'

DAVID ETHERIDGE WRITER
Greatest bassist Paul McCartney: the inventor of melodic bass-lines
Coolest bass-line Yes, 'Yours Is No Disgrace'

PAUL GEARY SESSION BASSIST AND TUTOR
Greatest bassist Mark King: I grew up with this sound
Coolest bass-line Nik Kershaw , 'Easy' (Mark King on bass)

IAN GLASPER WRITER
Greatest bassist Les Claypool: 'Tommy The Cat' was his name...!
Coolest bass-line Dead Kennedys, 'Holiday In Cambodia'

STEVE HARVEY *BGM* EDITOR 2005-2008
Greatest bassist Paul McCartney: revolutionary, groundbreaking, inspiring
Coolest bass-line Beatles, 'Something'

PHIL MANN TUTOR
Greatest bassist Norman Watt-Roy: sex and drugs and semiquavers
Coolest bass-line Ian Dury & The Blockheads, 'Hit Me With Your Rhythm Stick'

"Congratulations on 150 issues of the best bass mag out there today, it's always a great read. Well done guys, keep up the good work!"
Mark Stickley, Bass Direct

"150 issues of pure bass journalism at its best! Experienced writers, interactive topics and the meeting grounds for us bass freaks worldwide! What more can you ask? Feliz 150, I wish you many more!"
Juan Garcia-Herreros, aka Snow Owl

NEVILLE MARTEN EDITOR, *GUITAR TECHNIQUES*
Greatest bassist James Jamerson: unreal lines, crazy imagination: genius!
Coolest bass-line Cream, 'Badge'

JOEL MCIVER *BGM* EDITOR 2012 TO DATE
Greatest bassist Jack Bruce: his lines are pure witchcraft
Coolest bass-line Iron Maiden, 'Phantom Of The Opera' (high-register bass solo!)

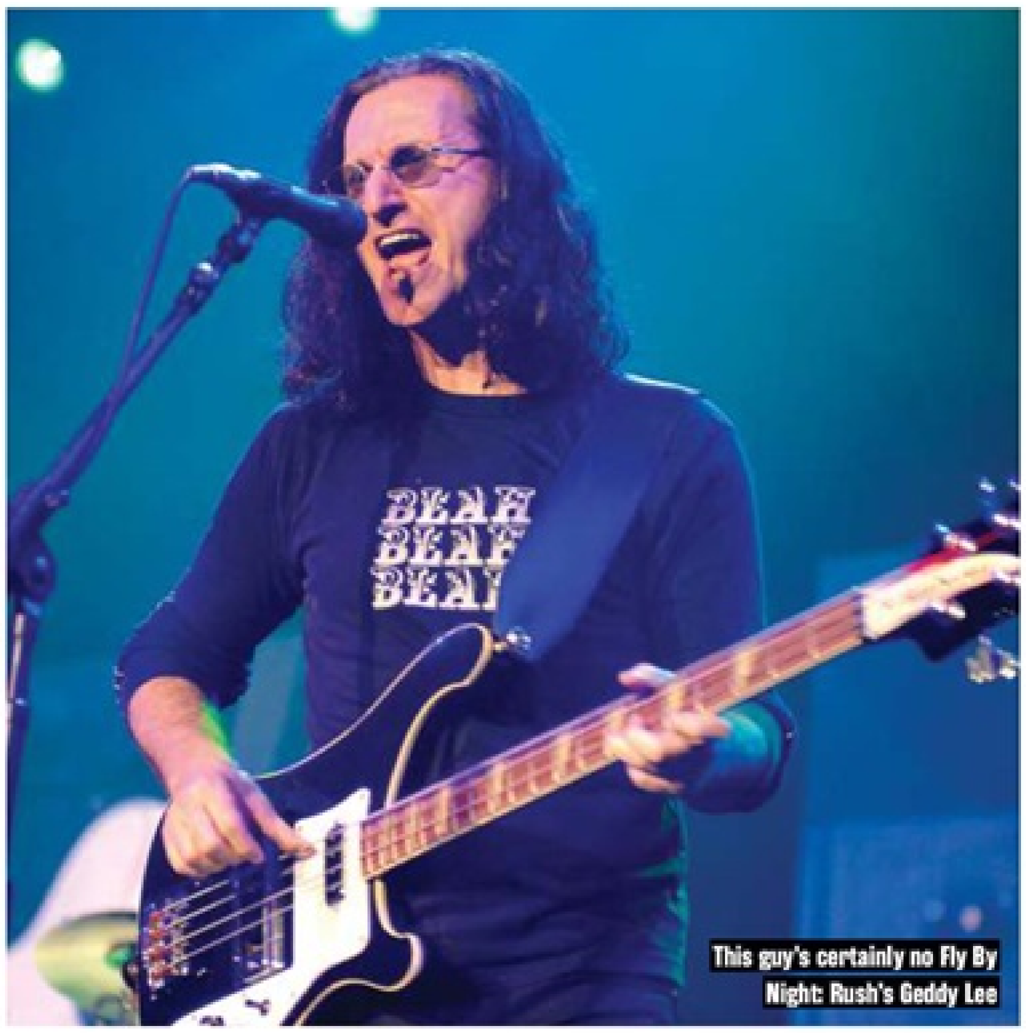
MICHAEL MCKEEGAN THERAPY? BASSIST AND COLUMNIST
Greatest bassist Cliff Burton: unique mix of melody and muscle
Coolest bass-line Stranglers, 'Nice 'N' Sleazy'

STEWART MCKINSEY COLUMNIST
Greatest bassist Steuart Liebig: a fearless artist, greatest tone and groove!
Coolest bass-line Weather Report, 'Procession' (Victor Bailey on bass)

DAVID MEAD DEPUTY EDITOR, *GUITARIST*
Greatest bassist Jaco Pastorius: he 'invented' the fretless bass
Coolest bass-line Jaco Pastorius, 'Continuum'

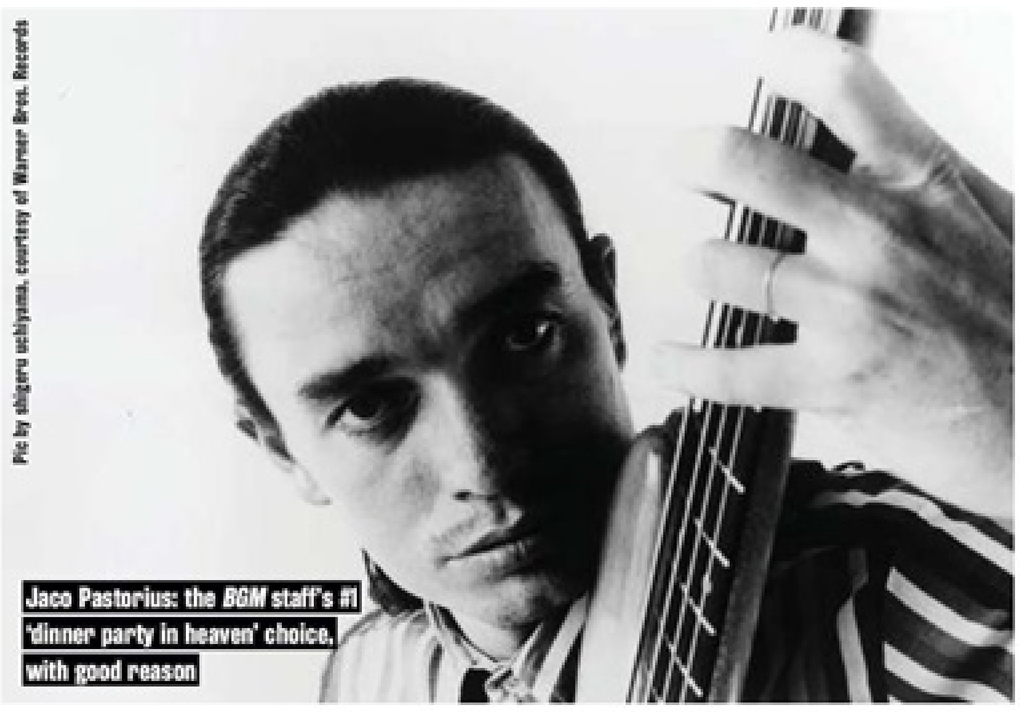
Pic by Tina K

The much-missed Jack Bruce



This guy's certainly no Fly By Night: Rush's Geddy Lee

Pink Floyd, Madonna, Jimmy Nail... Guy Pratt has played for 'em all, and his skills have earned him our deepest respect


Pic by shigeru uchiyama, courtesy of Warner Bros. Records

Jaco Pastorius: the *BGM* staff's #1 'dinner party in heaven' choice, with good reason

"Happy 150th issue to *Bass Guitar Magazine*! Here's to another 150 issues of compelling and authoritative coverage of our thunderous instrument. Keep up the great work, guys!"
Alex Webster, Cannibal Corpse

"As any bass player knows, perseverance pays off. Well done to *Bass Guitar Magazine* for getting to 150 issues!"
Sting

The late Lemmy stole many a heart among our writers

ELLEN O'REILLY WRITER, TUTOR

Greatest bassist Guy Pratt: tasty melodic lines
Coolest bass-line Madonna, 'Like A Prayer'

FRANC O'SHEA TUTOR

Greatest bassist Jaco Pastorius: opened the veil to spheres beyond the mundane world
Coolest bass-line Weather Report, 'Havona'

KATE PUTTICK *BGM* MANAGING EDITOR

Greatest bassist Kim Deal: masterfully understated and characterful
Coolest bass-line Talking Heads, 'Making Flippy Floppy'

NICK ROBBINS *BGM* ASSISTANT EDITOR 2012-2015

Greatest bassist Pino Palladino: instantly recognisable style and tone
Coolest bass-line Jackson 5, 'I Want You Back'

KEVIN SANDERS REVIEWER

Greatest bassist Ray Brown: he defined the sound and role of modern double bass
Coolest bass-line Donald Fagen, 'Ruby Baby'

JOE SHOOMAN WRITER

Greatest bassist Lemmy: does he know it's a bass?
Coolest bass-line Beatles, 'Come Together'

NICK WELLS *BGM* EDITOR 2009-2011

Greatest bassist Jaco Pastorius: still the benchmark for any bass player
Coolest bass-line Herbie Hancock, '4am'

"All of us at Bassgear are players first and foremost. We love it every month when the latest edition of *Bass Guitar Magazine* arrives, so we can catch up on all the latest news and read about lots of amazing gear and musicians. You've also helped us reach a lot of new customers. Long may it continue!" Barrie Cree, Bassgear

“On behalf of bass players and bass-focused companies like ourselves, we would like to say thank you and congratulations for the great magazine and 150 issues – keep it going! UK and EU bassists need your support and it's a quality product supporting the bass world. That's why *BGM* is still going strong, 150 issues in.” Mark Gooday, Ashdown Engineering

“Congratulations *Bass Guitar Magazine* on 150 issues… keep them coming!”
Bill Gould, Faith No More

TOP GUN

Sex Pistol and solo artist Glen Matlock chats with Hywel Davies

As a founding member of one of the most influential bands of the last century, today Glen Matlock takes a rather laid back approach towards the bass guitar. Don't be fooled, however: Matlock's bass-playing credentials are still formidable. As such his masterclass at this year's London Bass Guitar Show – where *BGM* cornered him for a chat – was always likely to draw crowds.

Although it was his first time, Matlock took to the show with conviction and a cheeky swagger that only a veteran could pull off. "I was playing some songs that I was involved in and put the bass-lines to, along with a few that were influences on me," he explains. "I like a song with a nice, simple, straight forward bass-line that has hopefully been done well. Tuneful, you know?"

On that note, what basses was he playing at the LBGS? "Fender Precision. Just the one – you only need one," he chuckles. "Then I had my old Fender Bassman amp, which hopefully still works. My son uses it as a guitar amp, that he's been touring with: I hadn't actually plugged it in yet, so I was hoping it would work alright.

"It's a little bit temperamental, but it's been very good value because I bought it second-hand back in 1983 for £99 and I've played it ever since. I haven't found a better sounding bass sound than the one from that old Fender bass amp."

Last time *BGM* spoke with Matlock, he explained that he was using a lot more of his creativity as a songwriter than as a bass player. Has his outlook changed since that time, we ask? "Oh, I'm definitely a songwriter," he answers. "I've always seen the bass as enabling the song. I'm not that kind of 'show off' bass player, I don't play loads of twiddly bits. I think the bass should sit under the song and make it work as a counterpoint to the melody, especially in punk stuff.

"Everybody thinks it's all chug guitars, with the bass doing the same underneath, but what I used to do with the Pistols was to get Steve [Jones, guitarist] to do what I was doing. Once he was doing that I'd try to do something else, to try and counterpoint it."

Matlock's ambition for creating new music hasn't waned either. "I've been touring a lot, mainly solo acoustic shows," he says. "I've also got a band on the go with Slim Jim Phantom [aka James McDonnell, drummer] from the Stray Cats. He's an old mate of mine and we've got an album in the can.

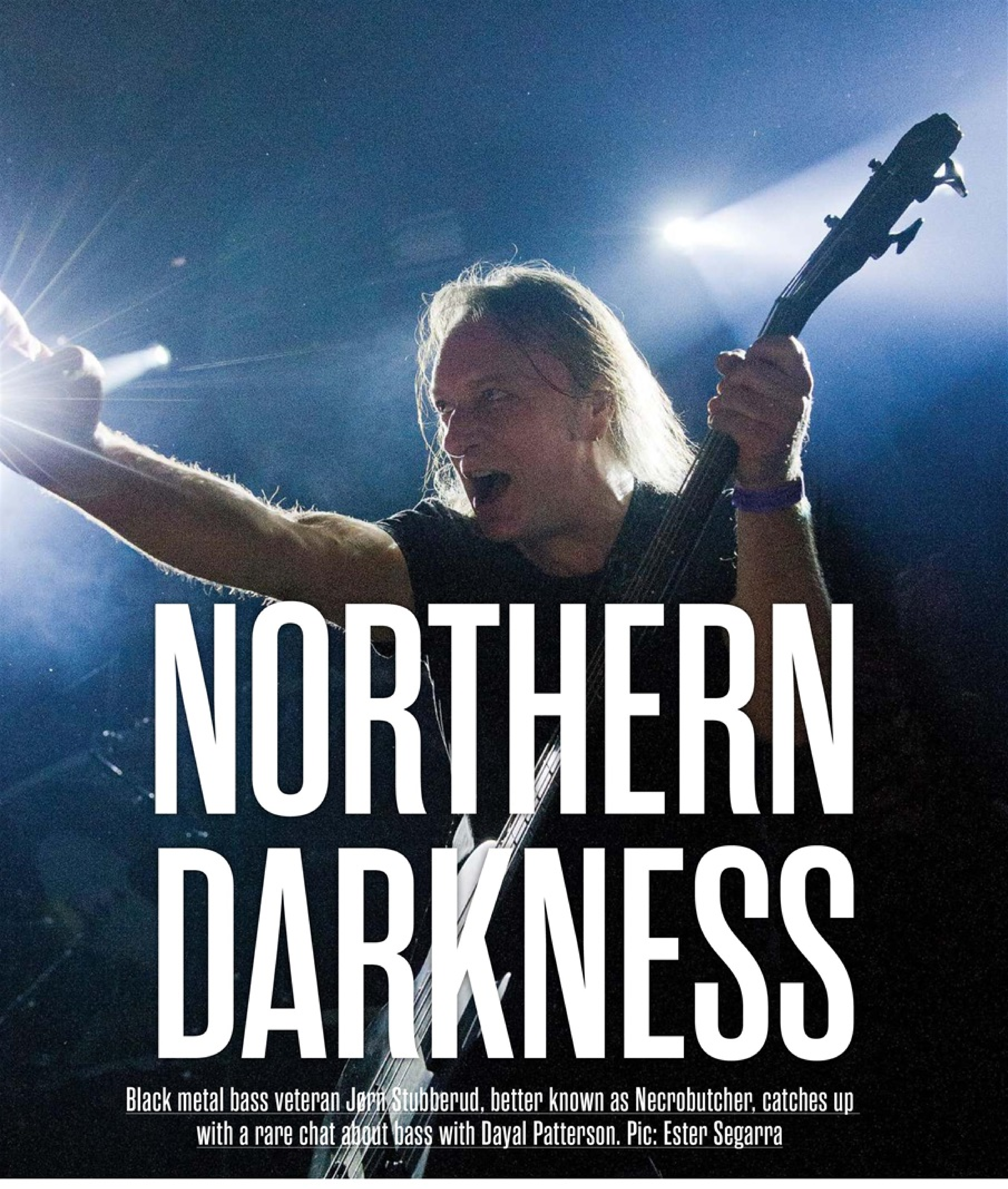
"It's got a rockabilly vibe to it and it's a great line-up. I don't even play bass on that: my mate Jim Lowe, who produced the Stereophonics, played bass, and we've got Earl Slick on the guitar. I just strum the acoustic and sing, but I still play bass. I record at home, I play sessions for people and help people out when I can."

"You've got to do lots of different things these days," he adds. "I'm also producing some Japanese girls who are fantastic, you should look out for them. They're an all-girl punk rock band called the Tomboys. They play pretty good and are full of enthusiasm, but they dress like they're from the 60s, which is quite cool. Worth checking out!"

Info: www.glenmatlock.com

"150? That's like, 139 more than 11! Thank you *BGM* for continuing to inform, update and bring the opinions of great bassists and educators from around the world. Thumbs up — and fingers and picks of course..."
Paul Turner, Jamiroquai

"Happy sesquicentennial issue, *Bass Guitar Mag*! One of the best in the business, for the amazing support and the dedication to the low end of music. Cheers from California!"
Steve Di Giorgio, Testament



NORTHERN DARKNESS

Black metal bass veteran Jørn Stubberud, better known as Necrobutcher, catches up with a rare chat about bass with Dayal Patterson. Pic: Ester Segarra

"Well, don't 'fret' folks. I'll stick my 'neck' out and 'pluck' out a message. Happy 150th issue! Whatever you do, keep on publishing that magazine — us bass players need you."
Suzi Quatro

"Congratulations — and thanks to *Bass Guitar Magazine* on reaching the 150th issue of keeping us informed of all things bass."
Tony Levin, Peter Gabriel

Better known to the metal world by the uncompromising pseudonym Necrobutcher, Norwegian bass player Jørn Stubberud is not only one of the longest-serving musicians within the black metal scene, he's also one of its most well-known. Co-founding, in 1984, Mayhem – arguably the most infamous and influential band in the genre – he and his bandmates put their country on the metal map in 1987 with the release of the genre-blending *Deathcrush* EP, before redefining themselves in the early 90s and providing a blueprint for the dozens of black metal bands who followed in the process.

Apart from a brief spell away from the band, and some short-lived side-projects in earlier days (L.E.G.O., Checker Patrol, Kvikksølvguttene) Stubberud has dedicated the last three decades to Mayhem and is the sole remaining original member in the band. Their most recent studio album, 2014's *Esoteric Warfare*, met with a warm response, and over the last year or so they have been concentrating on live performances of their classic 1994 album *De Mysteriis Dom Sathanas*, with more airings booked for festivals this summer. We caught up with Stubberud to discuss his career, beginning with his introduction to the bass in the early 80s…

"It was by chance, really," he begins. "I actually started playing guitar when I was 10 years old and later started playing in a band with some friends. The cool instruments were already taken in that band, so I had to pick up the bass – and that's how it started with the instrument. When the people in my band changed in '84, I was already content with playing bass, so I just continued with that."

Entirely self-taught, Stubberud improved his technique by playing cover songs with his bandmates, the group beginning to write and release their own material in 1986 with the delicately-titled *Pure Fucking Armageddon* demo. Given the creation of such heavy music, his listening habits turn out to be surprisingly varied, with one constant being a strong bass presence.

"I was always drawn to bands with great bass guitarists," he explains. "Subconsciously, though, because I didn't even think about it at the time and only recognised it later. John Taylor would be a perfect example: a great bass guitarist who sucked me into the music of Duran Duran. Roger Waters of Pink Floyd is another. Generally I like bands where the bass has more of a lead role with the drum beat. I also like guitarists playing bass chords and bass-lines, because it gives a guitarist's point of view of the bass – or I like the complete opposite where it's slap [and pop] and so on. I always used it more like a rhythm guitar, especially since we were a three-piece originally – I used the same technique as Lemmy and Cronos [of Venom] and other three-pieces where they put a little bit of distortion on the bass to fill in, especially live."

Speaking of guitars, there is no doubt that Mayhem has always had incredibly innovative guitarists within its ranks. Co-founder Øystein Aarseth (aka Euronymous) laid down many stylistic foundations for the movement before his death in 1993 – at the hands of temporary Mayhem bassist Varg Vikernes, no less. When the band reformed it did so with the pioneering and technically accomplished guitarist Rune Eriksen (Blasphemer), that role filled in more recent years by another complex player, Morten Iversen (Teloch).

"It challenges me, which is good because I'm a lazy person," Stubberud laughs. "I think Blasphemer really brought me to another level with his work. Now Teloch has a completely different style again, and once more it's a new challenge. It's good to be challenged and push yourself. It's still a thrill to achieve stuff, even all these years later."

Another element long associated with Mayhem is fast and complex percussion – indeed, their longtime drummer Jan Axel Blomberg (who goes by the apt artist name Hellhammer) is considered by many the best in the genre. Naturally, this means it's even more vital to keep up with the bass work…

"I'm nothing without my drummer," Stubberud states. "I play *with* him. And it's a pleasure. That's how it's always been for me, and I only really played with one drummer before that [original Mayhem/current Order drummer Kjetil Manheim]. The understanding with Hellhammer is on a completely different level because we've played together for 25 years now. We know what the other guy is going to do a millisecond before it happens. This is good, because he changes the drums almost every night on the songs, so that's a bit challenging. But that's why we became a very good team. I tend to feel lost without my drummer, although I did do something alone for the BBC recently in New York. The other people featured were Geezer Butler and Toni Iommi and Paul McCartney I think, so I'm in good company."

Stubberud has always kept his bass choices fairly simple, playing a Gibson Les Paul – and before that, a Les Paul copy – throughout his career, a somewhat untypical choice in black and extreme metal. "In the early days I borrowed a guitar from my cousin, which was a Fender bass, but my first bass was a 1983 Pearl Export replica of the Gibson Les Paul. But I didn't know about that, I just picked it because it looked cool and was easy to play."

"I played that for 11 years until a friend who had an instrument store went bankrupt, and called me to say that there was a bass with my name on it there. He didn't want to sell it back to the wholesaler. I thought he was full of bull, but I went to his store and he had this Gibson Les Paul bass and it almost felt like it played itself, it had such an easy action compared to the replica. I've had that one since 1995, it's the best guitar ever built I think. I also have some less expensive guitars, some Epiphones and so on, as spares."

While he's stuck loyally with his Les Paul, Stubberud has kept experimenting with amps and pedals. As he explains, achieving a powerful, distorted sound that still works for a band featuring two guitars, a vocalist and a drummer – all playing pretty frantic material – is no easy task.

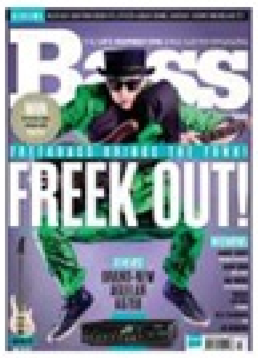
"You can't compress the tone too much," he explains. "With simple disco beats you can put it through heavy compressors and make it sound really heavy, but when you're using four or five instruments you can't put it through too many compressors – unfortunately, because I'm a sucker for good sound. That's what I like about Depeche Mode; super-hard compressed synthesisers. So the bass is sometimes lost in this music, but then, if it's not there it will be missed."

"It's a never-ending search for the ultimate sound," he continues. "I went through shitloads of amplifiers and pedals over the years and I'm still looking. I'm very close now. I signed a deal with a Swedish company called EBS and bought two heads of theirs, the Classic and a Fafner. They sound pretty good but I'm still looking. I haven't investigated these two heads fully yet, I've only had them half a year. I go shopping on tour when my pedals disappear or get broken, so it's a pain in the ass in a way. Technology is going very fast, and it's hard to keep up."

The biggest hurdle for the bassist, though, actually takes place away from both the stage… "The biggest challenge is to fight my sleeping disorder!" he concludes. "Being on a bus going down the road with a big party going on – and there's always a party going on with 20 people on the bus – it's not the best environment for someone with sleeping problems…"

Info: www.thetruemayhem.com

"Happy 150th issue, *Bass Guitar Magazine*! You're always at the cutting edge of what is happening in the bass community worldwide and beyond, and we're very lucky to have you. I look forward to reading issue 1500 on my spaceship!"
Freekbass



"Congratulations on 150 issues! I've enjoyed the inspiring and educational content over the years – thanks for all you do for the bass community."
Dave Avenius, Aguilar

“Happy 150th issue Bass Guitar Magazine, keep up the sterling work on all things bass. And how about a feature on left-handed upside-down players, haha!”
Lee Pomeroy, Take That/Yes/own band

“Happy 150th issue! Joel and his whole team are some of my favourite people on the planet. I love hanging out with them all and can’t wait for the next time. Here’s to the future of bass!” Cody Wright

“Congratulations BGM on 150 issues! I’m looking forward to the next 150 issues of bass nerditure!”
Neil Fairclough, Queen + Adam Lambert

COFFEY TIME

Chicago bassist Jeff Coffey catches up with Mike Brooks for a chat about life in one of the biggest bands in AOR history. Pic: William McClintic

When you're the new boy in a band with a 50-year history, fronting the band and filling the shoes of one of the most distinctive singers ever would prove a little daunting for most musicians. Not for Jeff Coffey, it would seem, who through hard work, persistence, constructive networking and a touch of good timing has found himself sitting in the driving seat of Chicago, one of America's most perennially popular rock bands.

This band hasn't taken a single year off in 50 years, and they're currently enjoying a new lease of life. Recently Chicago have been touring globally and playing double-header shows with the likes of the Doobie Brothers, Earth, Wind & Fire and Huey Lewis & The News. Coffey is very much aware of the privileged position he now finds himself in. "This is a unique situation," he says. "It's been non-stop work for 50 years, which is quite an accomplishment – and for me to now be a part of something like this is hard to put into words. I listened to Chicago when I was growing up. In fact, I was a budding trombone player in high school and college, and James Danko (Chicago trombonist) was my hero. To be able to jam onstage with him and this group of unbelievably world-class musicians is a complete honour and a privilege."

Few bands make it to a 10-year anniversary, let alone 50, but as Coffey notes, musical tastes and trends are cyclical. Perhaps the band is now being recognised as an institution, as he explains. "Some of the more recent self-released records didn't catch the ears and eyes of too many people, but the die-hard Chicago fans were buying them – and one thing I've found very interesting about travelling with these guys is that this band, particularly here in the US, is treasured by their fans. They love the music, and when they come to the show, they really want to take a trip down memory lane. They've been coming every year!"

Coffey's journey was a gradual process and not without its pitfalls, but he found himself in the right place at the right time. "I'd been playing in bands professionally for 27 years, so I put out a couple of solo records between 2000 and 2008 before taking a short hiatus from music. But then there was a huge gaping hole in my life, and I missed it, so I started getting back into playing shows, and visited Nashville a few times, which has become 'LA East'," he chuckles. "It's exploding with people from LA and New York. I started networking, jamming and playing shows with many A-list players and then met John Cowan, who plays for the Doobie Brothers, an amazing bassist. He was friends with [Chicago guitarist] Keith Howland, so when they were looking for someone to fill in for Jason [Scheff, Chicago bassist], John mentioned my name to Keith. I sent in four different video auditions. They liked what they saw and heard and flew me up to Detroit. I had a long audition process where we basically ran through the entire show – but hey, I was getting to play Chicago music with Chicago. That was enough of a payoff right there!"

With such an extensive repertoire, Coffey had to get his head around 33 songs for the show, although thankfully not all 36 Chicago albums... "I went back and really studied the material," he tells us. "I wanted to do it with the same inflections as the records, because a lot of people had said that aspect of the show had got lost a little bit, and it feels natural playing this music because my role in the various bands I've played in was to play low and sing high."

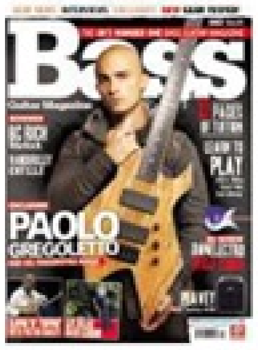
In this country at least, Chicago are best known for their 1976 single 'If You Leave Me Now', written and sung by their then-bassist Peter Cetera. As Coffey explains, "I never associated Peter Cetera with bass playing, because when he was big in the 80s, there was far more keyboard bass happening – but on this old material, oh my God, he was fantastic. I have a whole new respect for him now. I knew he had a great voice and was a great songwriter, but now I know he was an incredible bass player as well."

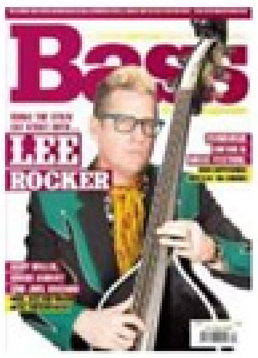
Unsurprisingly, Coffey can be seen wielding a trusty Fender Precision bass for much of the live show, although there's not an amp in sight. What gives? "This band has a very low stage volume, no wedges or amps, so I'm going pretty much direct," he says. "I'm going to start incorporating a few pedals, but it's the first time I've been on a gig without an amp. My Precision is a '78, and I have a five-string Fender Jazz and a Stingray five-string for the ballads, all of which are strung with GHS Bass Boomer roundwounds. The thing I've always loved about a P-Bass is that you plug them in and they just sound so good. With only a little compression from the board, it sounds amazing to my ears. I'm mostly a finger player – the only time I use a pick is if the song calls for it, or if that's what they were going for on the record."

Good news, Chicago fans – new material is on the horizon. "We've all started writing material and listening to what we've got," he says. "I'm very excited about that prospect. We're going to extend the Chicago legacy."

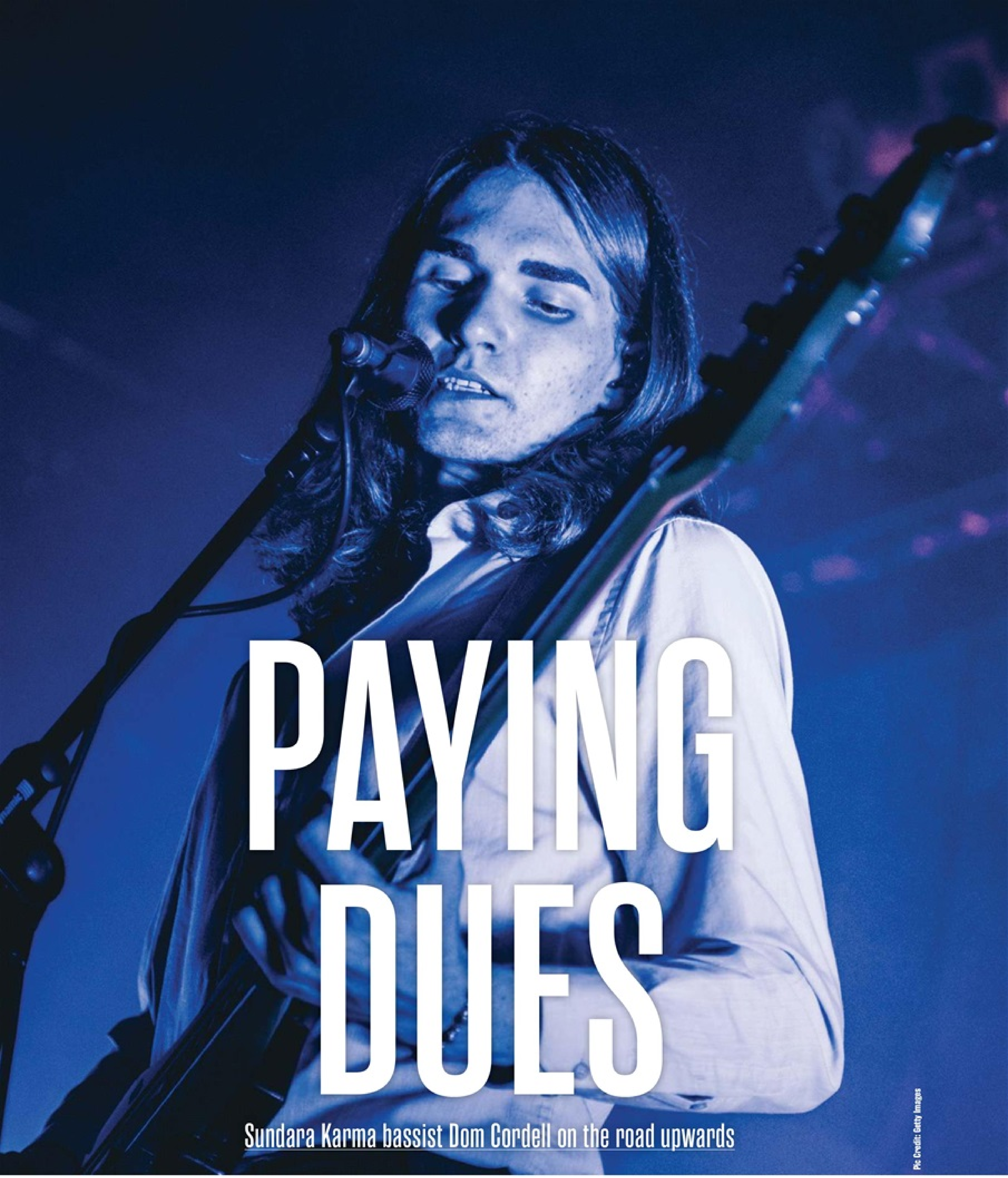
Info: www.chicagotheband.com

Congrats on the 150th issue! It's been an honour to have been a part of the history, getting to write columns, and even be on a cover. Thanks for everything you do for the bass community! Paolo Gregoletto, Trivium





"Congrats to *BGM* on 150 issues! Absolutely the best source of ALL bass info, from gear reviews that cut to the truth, to great features on the bass player we all want to hear from. Here's to the next 150!" Lee Rocker, Stray Cats

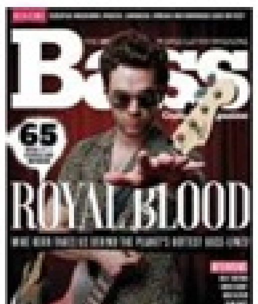


PAYING DUES

Sundara Karma bassist Dom Cordell on the road upwards

Pic Credit: Getty Images

"Congrats to all at *BGM* for reaching the 150 issue milestone. Good work, thanks for the support and here's to the next 150!"
Mike Kerr, Royal Blood



"Happy 150th! Congrats on this great result, I'm very happy for you – and thank you for your great support."
Federico Malaman

"Big love from the Bass Gallery team on your 150th issue! Keep 'em coming!"
Charlie Thornton, The Gallery

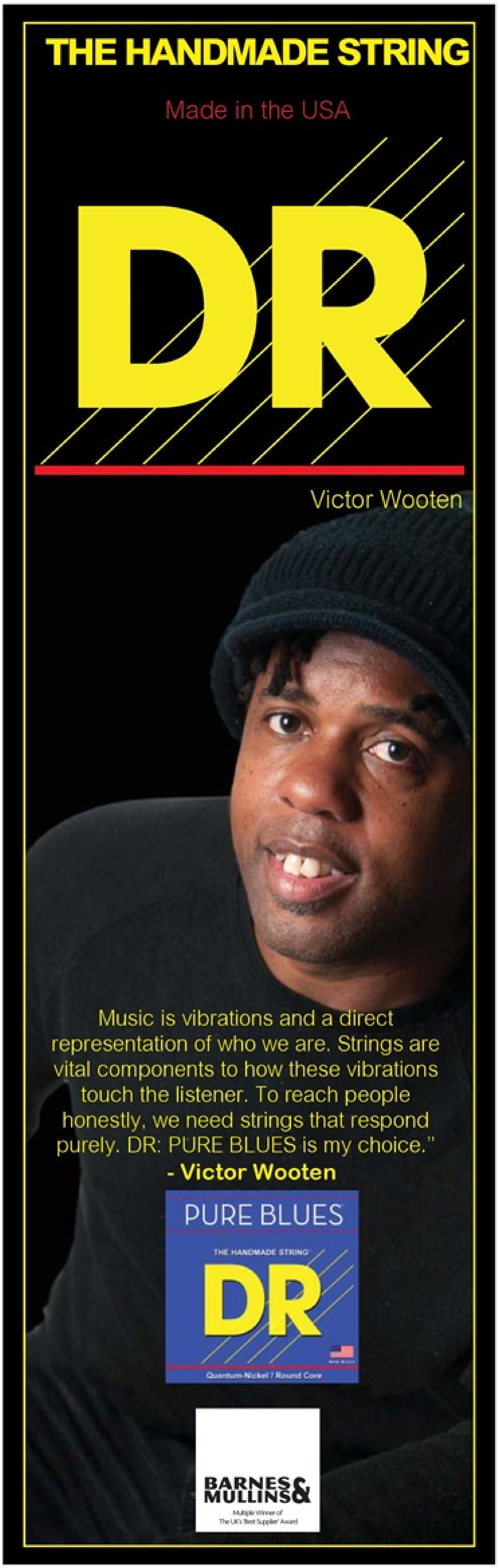
I use a 1974 Fender Precision, a '72 Rickenbacker and a 2013 Fender American Jazz. I mostly use the Fenders, because I upgraded the pickups in the P-Bass. All four-strings: I haven't thought about getting into five-strings yet, and I drop the E string to D if I need to. Most of our songs are in standard tuning though. I'm running a Kemper live and I love it – I'm just opening my eyes to the amount of bass tones that are out there. Achieving them is easier now than it was back in the day, when you had to spend thousands and thousands of pounds on an amp. It's a little bit of a cheat, I suppose. I also run an Orange 4x10 cab on stage, and I'm planning to add an Ampeg 4x10 and run them together. I have a split signal that comes out of my pedalboard, one clean and one distortion. Then I have the freedom to pick which one I need. I'm pretty happy with my setup – I did a lot of reading when I was preparing it.

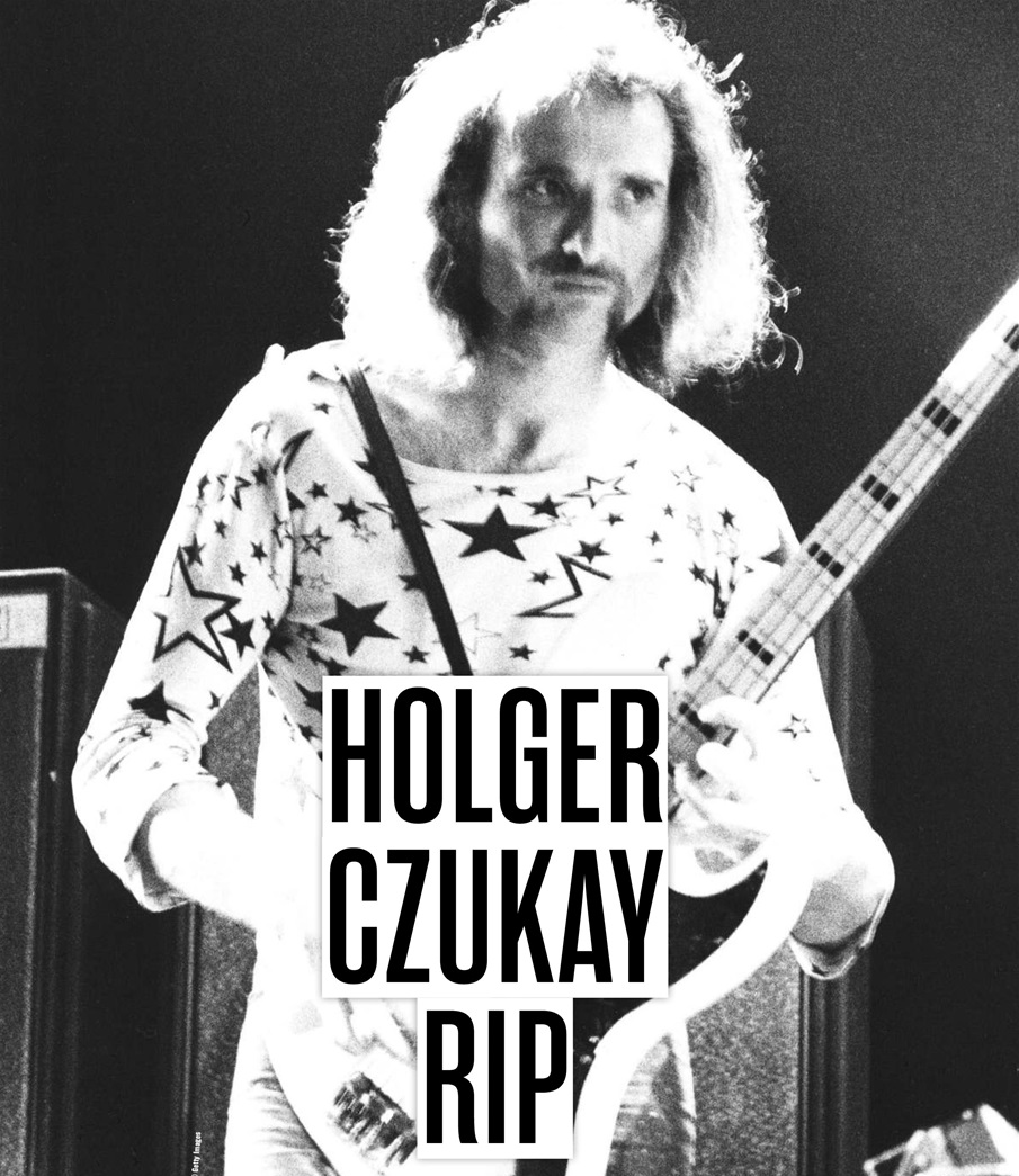
My influences on bass would definitely include John Entwistle of the Who, who was a complete icon. Marcus Miller too, and James Jamerson, who changed the way he played depending on who he was working with, whether that was Stevie Wonder, Marvin Gaye or Diana Ross. Every single bass-line in those songs was just amazing. I first picked up a bass when I was 14 and I spent so much time listening to those parts. I think you have to, if you want to be a good musician.

We started doing Sundara Karma when we were teenagers in Reading, and we still do this full-time. My parents want me to go to university, but I'm not planning on it just yet. You have to commit fully to a band if you want it to do well, and we're all really up for making Sundara Karma as good a band as possible. Personally I can't think of anything better than touring in a bus with your three best mates and playing music. We're really excited about this tour – playing the Brixton Academy is the biggest thing we've done. Hopefully we'll be playing bigger venues in a couple of years, but all in good time. Perhaps after a couple more albums. That's the dream!

Info: www.sundara-karma.co.uk

"How fantastic that *BGM* hits issue 150. Congratulations, and thanks to everyone involved for keeping us Lords Of The Low up to speed!"
Mark King, Level 42





HOLGER CZUKAY RIP

© Getty Images

"Congratulations to all at *BGM* for reaching the 150 issue milestone. It's great that you guys keep a focus on bass that so many others try to ignore!"
Alan Greensall, Synergy Distribution (Sandberg, Phil Jones Bass, Bassics)

"We want to congratulate *Bass Guitar Magazine* for 150 issues of low-end wisdom! Can't thank you enough for how supportive you've been to our upstart bass company — you've been instrumental in helping us get off the ground. Keep up the good work!" Stephen Chown, Chowny Bass Guitars

We remember Can founder, Krautrock icon and bass player extraordinaire Holger Czukay, who died on September 5. Obituary by David Stubbs

Holger Czukay, the founder member of Can who died two months ago aged 79, was a musician of multiple talents and disciplines. He trained with Karlheinz Stockhausen, though he went on to bridge the gap between 'musique concrète' and pop music, especially on his 1980s solo works and collaborations. He anticipated world music, ambient, fusion and sampling before such terms were even heard of, thanks to his interest in other global styles, shortwave radio transmission and magnetic tape as a musical instrument.

In the studio, he was adept with ring modulators, filters, reverbs, microphones and the editing block, responsible for colouring, shaping, and defining the Can sound. He played a variety of instruments, not least the French horn, on which he would blast exuberantly as a solo artist – a recurring, almost flatulent motif. For Can, however, he was the bassist, a role he would subtly redefine, as part of Can's overall project of reconfiguring the rock band format outside of the received Anglo-American model.

Czukay's impulse to create anew was, as with fellow band members Jaki Liebezeit (drums) and Irmin Schmidt (keyboards) borne out of his traumatic wartime experiences, as a Polish refugee who barely escaped with his life en route to Berlin. The city was in ruins, as was Germany's conception of itself. In the late 1960s, Can were among a number of German groups who felt the need to rebuild from scratch, to make a music that did not merely ape the styles of the British and American occupying forces who brought rock'n'roll and the Beatles with them to a shattered West Germany, along with Coca-Cola. It was a matter of pride, identity, reconnection with broken German artistic traditions and a rejection of the Nazi past for bands like Kraftwerk, Neu!, Faust and Czukay's own Cologne-based group to begin again, to forge anew.

That said, Can took inspiration from the Velvet Underground, who were themselves taking rock music back to first principles under the aegis of Andy Warhol in New York. The name 'Can' has a vestige of pop art about it; however, Can jammed, soared and ventured to places undreamed of by Lou Reed and co. Apart from young guitarist Michael Karoli, none of Can were rock animals. Czukay and Schmidt were both classically trained, while drummer Liebezeit was a fugitive from the jazz world who had decided jazz had reached a terminus of over-elaboration and wished to return to a minimalist, 'mechanical' style.

The groove Liebezeit and Czukay established for Can was discreet but vital. None of the virtuoso ostentation of prog-rock for them. Instead, through meticulous, discreet, thought-through jamming, they created a context in which collective energy could flow and the vocals of Malcolm Mooney and then Damo Suzuki could free-float. Far from providing an anchor, Czukay and Liebezeit enabled Can to take flight.

Much of this was down to Czukay's choice of bass, as Jono Podmore, friend of the band and sometime collaborator, who was co-responsible for editing Can's *The Lost Tapes* (2012), explains. "Holger used a short scale Fender Mustang. Short scale basses produce slightly less low end and because they are smaller, encourage players to treat them more like a guitar – which Holger did," says Podmore. "He was a guitar teacher before the band kicked off, so he played chords and arpeggios, sometimes more like a rhythm guitarist than a bass player, and quite high too. Another bass player with a similar technique – although very different music – was Lemmy. Can toured with Hawkwind a couple of times, and I wonder if there was any cross-fertilisation or mutual pollution going on there?"

The upshot was a drum and bass combination which could jam on and on, open-endedly, creating the sort of deep, dark space that reminded listeners as much of dub reggae as it did of rock – again, years before the Can-influenced post-punk generation, from PiL to Ruts DC, made explicit borrowings from reggae. Czukay's manner of playing allowed room for Liebezeit's bass drum to thrive in the mix, another contributor to Can's unique and profoundly influential sound. You hear it on 'Mother Sky', 'Future Days' and 'Dizzy Dizzy'.

Czukay was no Jaco Pastorius, no fretboard shredder – he even wore gloves when playing. Podmore suggests that this was "[perhaps] to prevent sore fingers, or even to keep plasters in place, but I think it had more to do with the sound, maybe by controlling fret buzz and getting a sound similar to flatwound strings on an upright bass. He may have taken this secret with him."

However, Czukay's relationship with Liebezeit, who sadly predeceased him by a few months, was not always pacific. I recall interviewing them in 1989 on the occasion of their comeback album *Rite Time*, in which they chuckled as they recalled Liebezeit chasing Czukay around the studio with an axe, enraged at what he regarded as the excess of bass in his mix. This may well have been a deliberate provocation on the part of Czukay, however, who was never without a mischievous twinkle in his eye. Senior Can members in particular took great delight in goading one another in the studio to boost their creativity and send their music hurtling in quantum directions. Certainly, Liebezeit ultimately respected his Can comrade and always asked of subsequent collaborators that they, too, use a Fender Mustang.

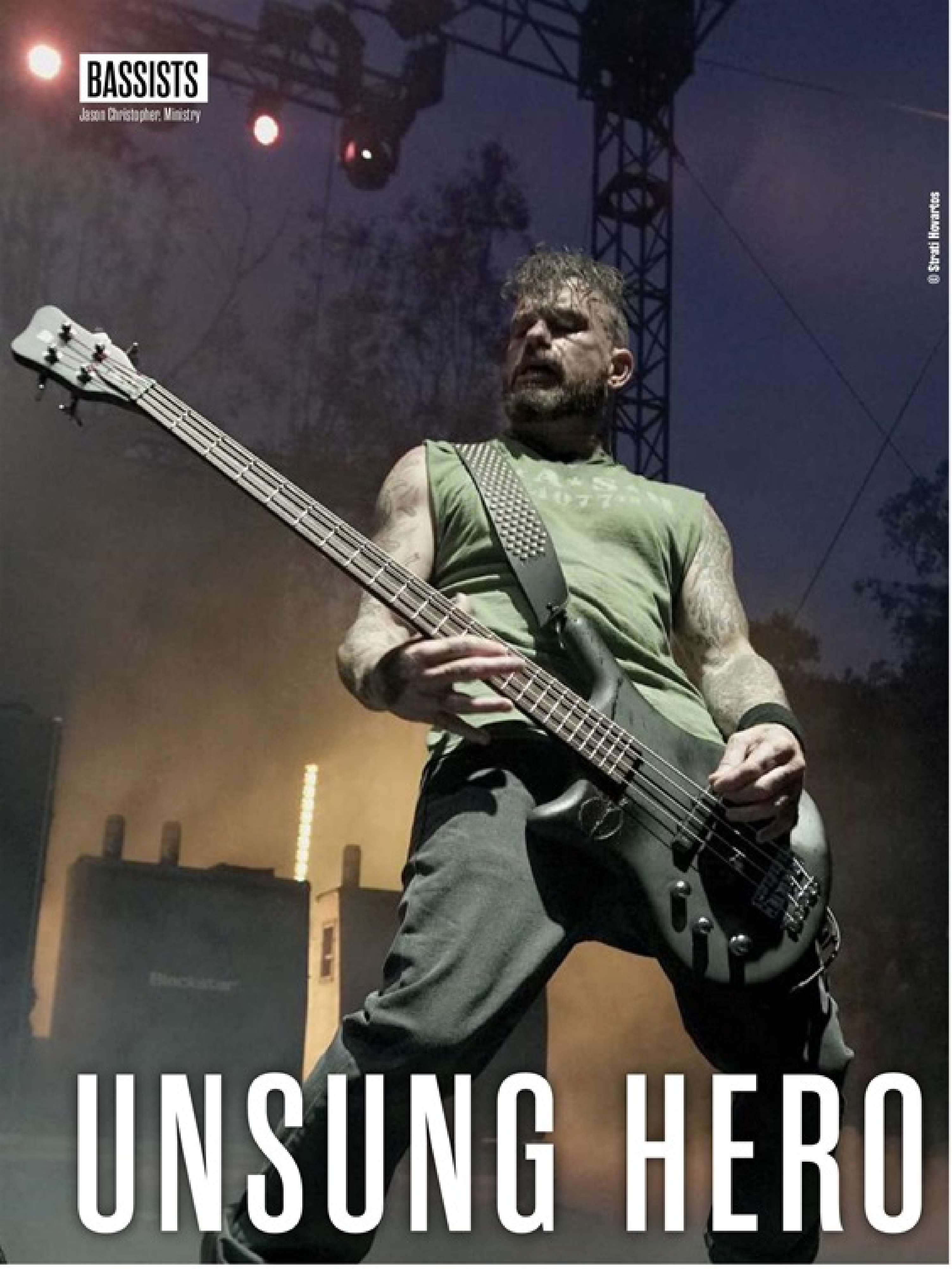
Czukay retreated from the bass duties with Can to concentrate on mixing duties, and then departed Can altogether in 1977. Throughout the 1980s and 1990s he collaborated with a host of younger artists, including David Sylvian, Jah Wobble, the Edge and the Eurythmics. In all of these recordings, and his own solo projects, he was a prominent, rearing presence; reminiscent of Salvador Dali the way he popped up in his own works. Check the video to 'Cool In The Pool' from his 1979 solo album *Movies*, in which his headshot is at front and centre the entire time. That's a joyful distraction, however, from his more backline contribution as a creator and outliner of atmospheres.

Philip Moxham of post-punks Young Marble Giants was once credited with providing "bassic vision" on one EP. It's a term worth stealing, because Holger Czukay had bassic vision. He was, across all time, a bass visionary.

"Happy 150th issue, *Bass Guitar Magazine*! Simply THE best bass mag anywhere!"
Rex Brown

"Congratulations *BGM* on this milestone. It's great to be involved with both the magazine and the annual London Bass Guitar Show!"
The team at Ernie Ball Music Man in the UK

"The UK bass community wouldn't quite be the same without *BGM*, so here's to at least another 150 issues. Congrats to everyone involved!"
Simon Poulton, Focusrite



© Strati Hovartos

UNSUNG HERO

One of metal's go-to bassists, Jason Christopher of Ministry deserves your respect. Hywel Davies talks it out with one of metal's most underrated players

Not all heroes wear capes, but they sure as hell play bass. When the likes of Stone Sour, Prong, Ministry and even the mighty Slipknot are in need of a bassist at a moment's notice, they call upon Jason Christopher, who currently plays with industrial metallers Ministry. With his memory crammed with literally hundreds of songs ready to be busted out at the drop of a beat, Christopher's credentials are simply jaw-dropping. What set him off on the musical path, we ask?

"MTV and Mötley Crüe videos. Girls, booze, sex, drugs and rock 'n roll just got me worked up," he laughs. "I didn't know I was musically inclined until I was in my senior year of high school. My music teacher brought in a bunch of little Casio keyboards for the class: he played some classic rock song on the radio and asked us all to play along with it. I started playing along immediately. He came up to me and said, 'Oh, do you play?' and I said no, so he said, 'You should!' So I told my mom and she got me my first bass, a Yamaha BB300, for my 18th birthday – and it's been downhill ever since!"

Christopher is currently playing a Warwick Thumb bass. "I got a deal with them through [recent *BGM* interviewee] Johny Chow of Stone Sour, and they sent me a bass immediately. The minute I picked it up, it was like I had been playing that thing for 20 years, it was unbelievable."

Despite the wide range of five-string basses that Warwick have in their arsenal, Christopher remains firmly in the four-string camp. Considering the low tuning he typically plays in, has he given much thought to the possibility of switching? "I remember, I was in this crossover punk-metal band called New Dead Radio, and it was when drop-tuning was just starting to pick up. They asked me if I would play a five-string, and because I'm a punk guy and I come from a punk background, I was like, 'No way, I may as well play a guitar'. I've never been interested. I'd rather take 20 seconds and tune down."

His close friend Corey Taylor, the Slipknot and Stone Sour singer with whom Christopher plays as part of an acoustic project, has called for Christopher's services on a number of occasions – sometimes even hours before a show without notice. "When I was working at the Coachella Festival, I remember Corey called and told me, 'We decided to let [Stone Sour bassist] Shawn Economaki go and we all agreed that you should take his place'. I was like, 'Dude, I don't know any Stone Sour songs!' They were headlining the Avalanche tour on the other side of the country and were playing a two-and-a-half-hour arena set, that I had to learn on a plane. It was crazy!"

Completing his Stone Sour stint and ceding his place to Johny Chow, Christopher continued along the musical path that led to Ministry. It turns out that he also came close to filling in with Slipknot: "Corey did the same thing to me with Slipknot when [original bassist] Paul Gray was still alive. Paul had missed a few flights, and Corey got mad and called me to fill in for him. Fortunately, Paul made the flight, thank God, and got there right before the show started. I was like, 'Dude, that was close!' I was in a panic – but over the years, I've learned to adapt!" Amen to that...

Info: www.ministryband.com

"Congratulations to the *BGM* team on this massive achievement! Reaching such a milestone in this day and age attests not only to your perseverance and passion, but also to the magazine's legitimacy as a voice for the modern bass player." Douglas Castro, Darkglass Electronics

"150 already? Damn! And you don't look an issue over 149." Chris Childs, Thunder

"150th issue! Thank you and many congrats to *Bass Guitar Magazine* for keeping the bassist informed and in the pocket." Brian Marshall, Alter Bridge

GEAR
REVIEWS

Behold our world-beating bass gear review section, where we bring you the crop of each month's new, interesting or otherwise relevant bass guitars, bass amplifiers, bass speakers and bass effects. Occasionally we'll review a guitar effect if it's particularly useful for bassists, and we'll test recording equipment and general accessories every now and then as well, but generally speaking, this zone is for bass-specific gear.

We take the ratings that we give each item very seriously. *BGM* is the only print magazine devoted to bass in this country, and we have readers from all over the world, so we're responsible about our conclusions. If a product is worth your investigation, we'll say so; if it's flawed in some way, we won't hold back from making that clear. We're not beholden to advertisers in any way and our conclusions are entirely independent of the views of manufacturers, musicians and distributors.

When you read about a bass-related product here, you know you're getting a sensible, balanced review from an experienced bass tester. Value for money is at the top of our agenda in these cash-strapped times, but on the other hand, we believe in paying for quality.

Right, that's enough from me. Remember, this is just about the only place that it's good to have GAS!*

Joel McIver, editor

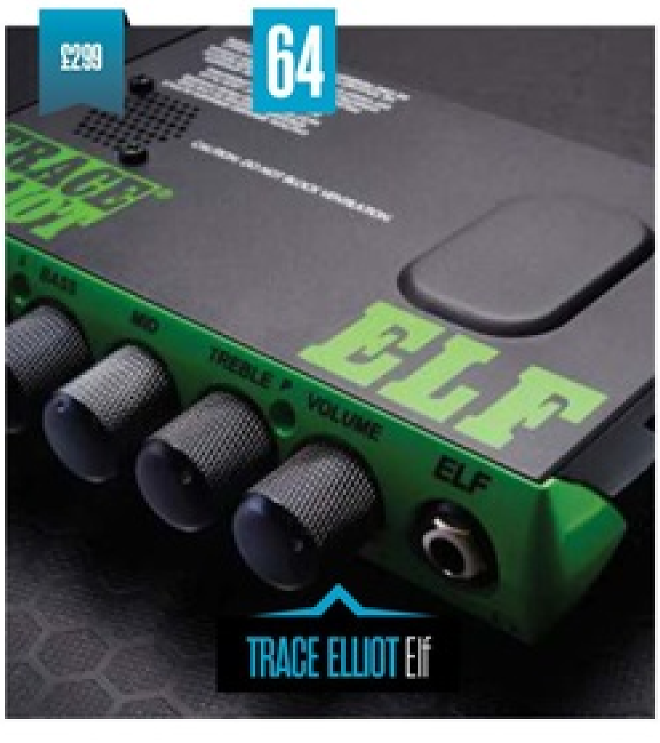
*GAS = Gear Acquisition Syndrome (a malaise often suffered by bass players)

MAYONES Prestige 5 Classic 2017

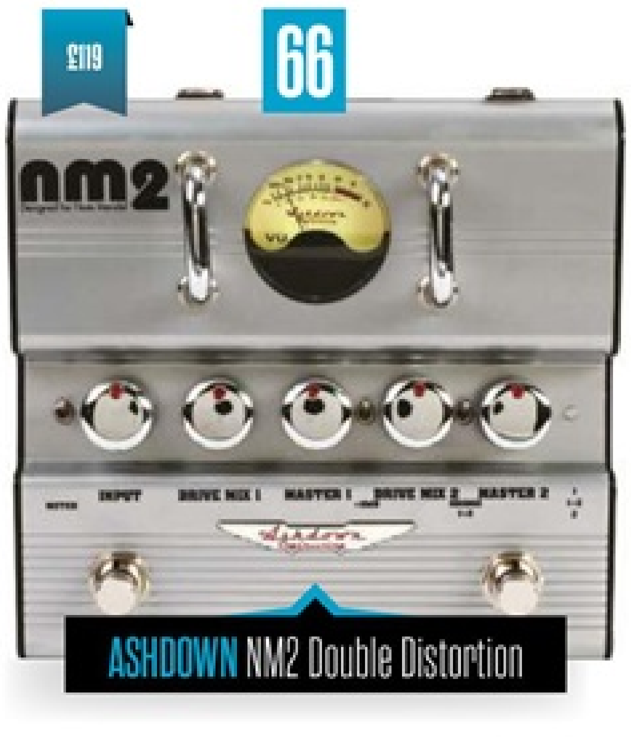
FENDER American Professional Precision

LE FAY Remington Steele

HAGSTROM HB-8



TRACE ELLIOT Elf



ASHDOWN NM2 Double Distortion

MAYONES
Prestige 5 Classic 2017

A tasty five-string in a Lava Burst finish — a gift from the planet's core, perhaps? Mike Brooks checks out this red-hot beauty

Guitar Guitar
www.guitarguitar.co.uk

£2999

No matter how many sumptuous basses we see, there really is no end to the number of head-turning combinations available: we're as easy to impress with a nice paint job as the next bassist. However, luscious looks can't disguise whether a bass sounds good or not – and at a snip under £3000, the cost of Mayones' new Prestige Classic, you really should expect a quality package in all respects. The Polish luthiers continue to make impressive inroads in the bass market, so does the Prestige deliver the goods?

Build Quality

Eye-catching is an understatement here. The Prestige's curvaceous body is accented by the light-coloured swamp ash bodycore and darker wenge laminate before reaching the glorious quilted maple top. With a satin finish, the natural woody element to this bass is there for all to see, feel and hear, reinforced by the five-piece wenge and padauk

through-neck laminates. The rounded body edge contour disguises minimal front and rear contouring, although this shouldn't inhibit the player's enjoyment when playing the bass.

The extensive cutaways and elongated top horn give the bass good balance and playability, particularly in the upper regions of the 24-fret ebony fingerboard. Its natural visuals are maintained with no front-facing position markers, although white side dots are present. The 34.25" scale neck, reinforced internally with graphite rods, feels a little longer than normal, maybe due to the inlaid positioning of the two-piece Mayo bridge. In theory, the extended scale should improve the speaking length of the strings and give the low notes greater focus and a more pronounced articulation.

TECHNICAL SPECIFICATION

Price | £2999
Made In | Poland
Colour | Lava Burst (3-Tone Sunburst Natural Fade)
Body | Swamp ash core, wenge middle laminate, 3A quilted maple top
Neck | 5-piece wenge and padauk laminate, 34.25" scale
Neck Joint | Through-neck
Nut Width | 45mm
Fingerboard | Ebony
Frets | 24
Pickups | 2 x Aguilar Super Double soapbar pickups with Alnico pole pieces
Electronics | Active, Aguilar OBP-3 preamp
Controls | Volume, pickup pan, tone, middle, treble/bass stacked, passive tone, active/passive switch
Hardware | Black, lightweight Schaller M4 machine heads, Mayo X2 two-piece bridge
Weight | 4.6 kg
Case/gig bag included | Hiscox hardcase
Left-hand option available | Yes, as custom order

WHAT WE THINK

Plus | Great playability and a very usable low B string
Minus | Not cheap, but you're getting what you pay for
Overall | Well crafted and supremely set-up

BGM RATING

BUILD QUALITY	■■■■■■■■■□
SOUND QUALITY	■■■■■■■■■□
VALUE	■■■■■■■■□□

The black hardware choice is ideal for this colour combination, and the matching headstock is very much the icing on the cake. The Schaller M4 machine heads work perfectly, as does the extensive control set, all of which are solidly attached with a smooth operation. There are controls for volume, pickup pan, middle, a stacked control for bass and treble and a passive tone control, finished with an active/passive switch.

Sounds And Playability

Acoustically, this is a very impressive instrument: feeling solid and silky smooth, it promises great things. The organic natural tone is thorough, the through-neck construction almost guaranteeing a low-mid bias in its response. It comes as no surprise then that once plugged in, an organic sound is very much to the fore and with the EQ set flat, the tones are solid and woody, almost dark-sounding – so the bass and mid-EQ needs to be handled sensibly. Working with the mid-EQ, cutting it gradually hollows out some of the instrument's natural bark, which will benefit slappers and tappers. Boosting the midrange slightly livens this bass up, and for fingerstyle players or pick players, this slight boost should give enough presence in a band mix without having to add a lot of treble to cut through the din.

Panning between the pickups shows just how good these Aguilar units are – and although they don't have the slinky finesse of single-coil pickups, they give the bass a forceful delivery with plenty of power and a rounded full sound. Even when panned solely towards the bridge pickup, you can have a degree of honk and bite without losing too much low end. With the control set centrally, utilising both pickups, this bass produces a well-balanced sound to work with.

If a glassy top end is your requirement, the Aguilar OBP-3 is certainly capable of delivering that – but I found that going too far in that direction detracted from the woody character that is this instrument's calling card. The hardness of the ebony fingerboard contributes to the dark tones, but also reinforces the preciseness and treble response of the D and G strings.

The 19mm string spacing, 45mm nut width and slimly rounded neck profile make for a highly playable instrument, the satin finish providing a smoothness that runs the length of the neck, right up to the smoothly rounded neck heel. Navigating this five-string is a pleasure, as the setup is excellent and the note response from string to string is thorough and lively. The natural resonance of the timbers is very much to the fore: at several points, the bass responded not unlike a bolt-on instrument in terms of its 'spring' and 'bounce', depending on the playing techniques used.

Conclusion

High marks are awarded for the visuals and general playability of this Prestige: this is a very rewarding five-string bass. Its high pricetag will put some players off, but I can highly recommend giving this bass a workout at the earliest opportunity. It really is a pleasure to play. Well worth investigating.

Aria Pro II
PROFESSIONAL BASSES
Made in Japan
日本製
Basses shown: SB1000B/2, IGB Lux, SB Black & Gold, IGB RC
Aria UK Ltd, Unit 1, Craufurd Business Park, Silverdale Road, Hayes, Middlesex, UB3 3BN
www.ariauk.com 01483 238720 sales@ariauk.com

FENDER
American Professional Precision

The Fender Precision is over half a century old. This latest version is different — and yet it's the same. How do they do it? Kev Sanders investigates

Fender
www.fender.com

£1509

The mighty Fender Precision is and always has been *the* rock'n'roll bass guitar. With a mighty history and tradition to consider, revising the venerable Precision – no matter how slightly –must keep Fender's designers and shareholders awake at night. Let's take a look at the new American Professional P-Bass and see how it performs.

Build Quality

US-made Fender basses are now built better than at any other time in their history. The modern production plant in Corona, California is automated and state-of-the-art; nothing leaves without being checked and re-checked. Although this means that every Precision bass that leaves the factory is in effect a clone of its siblings, the simple fact is that they're all of super-high quality. This one certainly is. The neck join is tight and accurate and the finish is flawless, both on the body and the

neck. I looked as hard as I could for any imperfection on this bass, and I just couldn't find anything at all. Even after being shipped to me, the neck was true and the action was spot-on. It was even in tune.

The three-ply 'mint green' scratchplate works particularly well against the new 'Antique Olive' finish of the review bass. The colour might not suit everyone, unless they're bulk-buying for the military, but I like it and it certainly makes a change from the Black, White or Sunburst colours we've grown used to. Candy Apple Red and Natural finishes are also available.

The hardware is as functional and as high quality as ever. New tuners have tapered (or 'fluted') shafts that apparently help guide the string windings downward to enhance the break angle over the nut. I don't think many people had a problem with the previous design, but

TECHNICAL SPECIFICATION

Price | £1509
Made in | Corona, US
Body | Alder
Neck | Maple, 34" scale
Neck joint | Bolt-on
Nut width | 41mm
Fingerboard | Maple or rosewood
Frets | 20
Pickups | 1 x 'V-Mod' humbucker
Electronics | Passive
Controls | Volume Tone
Hardware | Fender chrome Hi-Mass bridge and lightweight fluted tuners
Weight | 3.8kg
Case/gig bag included? | Elite hardshell
Left-hand option available? | Yes

WHAT WE THINK

Plus | New pickup and hardware tweaks are a small but significant improvement
Minus | Getting a little expensive for an everyman bass
Overall | Subtle improvements keep the Fender Precision as relevant as ever

BGM RATING

BUILD QUALITY
SOUND QUALITY
VALUE

they work smoothly and look great. A more tangible improvement is the new(ish) Hi-Mass bridge: this not only adds a degree of clarity and sustain, but also makes it much more comfortable to dampen or mute strings with your palm. Other improvements include new 'narrow-tall' frets, a bone nut and a new, Michael Bump-designed pickup – talking of which...

Sounds And Playability

The new pickup design features a different type of alnico for each of the treble and bass sides of the coil. If this makes a difference, it's pretty subtle, but the important thing is that the Precision's distinctively rich, woody tone is preserved: the new AP Precision sounds exactly as a P-Bass should. As soon as you plug in and play, you get that authentic, familiar rock'n'roll tone that has been the foundation of countless hit records. There does seem to be an extra degree of refinement, perhaps even enhancement to the sound. It sounds like a Fender Precision – but maybe even a little more so.

If you've never been a regular Precision player, the simple passive tone control and single humbucker pickup can be a liberating revelation, with no obsessing over on-board multi-band EQs or pickup selector switches. Simply max out the volume and adjust the tone control until your bass sounds good. From fully on, the tone can be gradually backed off to remove any harshness and soften the sound in a consistent and controlled way, giving you a wide palette of sounds. These range from a warm, loved-up mellow thud to an aggressive snarling clang – the classic Precision sound.

Not only is the alder body resonant, it's also light: the new bass balances perfectly. The classic body shape has been a benchmark since 1957 when it was first refined from the original slab-bodied Precisions of the early 50s. Any Precision is comfortable to play, but the new Fender P feels better than ever, particularly the neck, which is an accurate copy of an original from '63.

It's subjective of course, but for most players – and certainly for me – the slim C profile of those early-60s Precision necks mark the pinnacle of playability, and the smooth satin finish of the AP only enhances it. The new narrow-tall frets are perfectly filed and polished to the rolled fingerboard edges too, making the whole thing feel fast and easy to play.

Conclusion

The new Fender AP Precision is hardly a complicated thing – it's just fundamentally 'right'. This is partly down to the quality of materials, and partly down to how it's made, but mostly it's down to the genius of Leo Fender's original design. It's fairly subtle, but the AP series Precision is a slight improvement over its predecessor in nearly every measurable way. Keeping loyal customers happy while continually improving must be a tricky balance to pull off, but Fender regularly seems to achieve just that – and here's the proof. It's my new favourite bass.

ORANGE

Photography: John McMurtrie

4 STROKE

"These amps are the closest I've ever got to my trusty sound. High praise indeed!"

STEVE HARRIS IRON MAIDEN BRITISH LION

orangeamps.com/4-stroke

TECHNICAL SPECIFICATION

Price | £7000 (£5060 for the basic model)
Made In | Germany
Colour | Natural
Body | American figured cherry
Neck | Padauk, 34" scale
Neck Joint | Glued-in 'pipe'
Nut Width | 38mm
Fingerboard: Stainless steel
Frets | 27
Pickups | 3 x Le Fay single-coil pickups
Electronics | Passive
Controls | Volume, six-position rotary switch, tone control/treble cut
Hardware | Black, Le Fay bridge, Gotoh machine heads
Weight | 4 kg
Case/gig bag included | Styrofoam box
Left-hand option available | Yes, as custom order

WHAT WE THINK

Plus | A very interesting instrument, well thought out and extremely playable
Minus | £7000 is a lot of money...
Overall | A fine instrument that ticks many boxes

BGM RATING

BUILD QUALITY	9/10
SOUND QUALITY	9/10
VALUE	6/10

LE FAY
Remington Steele

The search for the hardest fretless fingerboard has led Le Fay to produce an instrument with a steel board. Mike Brooks puts the M in metal

Le Fay
www.lefay.de

£7000

Ever since Jaco Pastorius applied epoxy resin to the rosewood fingerboard of his Fender Jazz bass, bassists have searched for ever-harder fingerboard materials to make their fretless performances stand out from the norm. Ebony has been popular, as has the 'polished glass' ebony and polyester mix used by Michael Pedulla, but German luthiers Le Fay have taken to using a stainless steel board for their aptly-named Remington Steele bass. A glued-in neck system – referred to as a 'pipe' – allows 30 per cent less body timber to be removed during construction: let's see what else lies beneath the bonnet.

Build Quality

The Remington Steele is certainly rather quirky in the looks department. Its elongated top horn is feasible due to the extreme lower cutaway, so lovers of the upper regions of a fretless bass will be in dusty-end heaven. Perhaps because of the unusual body dimensions and shape, there is very little headstock bias and the bass balances very well indeed, whichever strap button the player wishes to utilise. Although the body contouring isn't what we might commonly expect, it has usable curvature around the control area and the rear portion of the body. Naturally, your attention is grabbed by the ebony-bound stainless steel fingerboard, although you may think it might look odd, especially without position markers on the front – although position lines on the side edge offer a good point of reference. The hardware feels very solid and sturdily-fitted.

Sounds And Playability

So does the fingerboard detract from the fretless tone? Not a bit of it! The passive nature of this bass undoubtedly has a large say in the tonal delivery, but for those of you who might baulk at the thought of a metal fingerboard – perhaps with recollections of the aluminium necks of the 1980s Kramer basses – you can be sure that this bass supplies plenty of warmth and a throaty delivery without being clanky. If anything, the tonal possibilities are quite wide, made all the better by the six-position pickup selector: this offers a varied palette of tones to pick from. Acoustically, the bass has good sustain and a resonant quality: as a fretless, that can only be a good thing.

This is a passive instrument, fortunately: an active EQ might well make the bass overly responsive, and the passive electronics provide a refined set of tonal parameters to work with. With a single treble cut control, the player really only has to work with the pickup settings to find their core sounds: you can then decide if you want extra treble or not. Lovers of 'mwah' will be very pleased with the response on offer, while those who like a fatter, rounded fretless tone merely have to find their preferred pickup setting.

The 30 per cent extra body timber makes an obvious difference

"SO DOES THE FINGERBOARD DETRACT FROM THE FRETLESS TONE? NOT A BIT OF IT! THE PASSIVE NATURE OF THIS BASS UNDOUBTEDLY HAS A LARGE SAY IN THE TONAL DELIVERY"

"AT £7000, THE PRICETAG WILL NO DOUBT HOLD THIS BASS BACK SOMEWHAT – BUT IT IS A HANDCRAFTED INSTRUMENT THAT HAS HAD MUCH TIME PUT INTO IT"

here, with the extra string and note attack due to the metal fingerboard counterbalanced by the smooth but lively contribution of the neck and body timbers. With a 19mm string spacing at the bridge, a 38mm nut width and a standard D-shaped neck profile, this bass is a joy to play, with a natural organic feel despite the less traditional materials: the sum of its parts works very well. The sealed pore satin finish applied to the neck and body removes the overly glossy feel that most new instruments have, while the setup is quite wonderful and most welcoming to the player. Comfort and playability have been designed in, with the jagged cutout around the glued-in neck joint giving the neck a smooth transition into the body. An amusing touch is the mirror finish of the fingerboard, which invites you to gaze at the reflection of your fretting hand as you whiz up and down the fret-free neck.

Conclusion

At £7000, the pricetag will no doubt hold this bass back somewhat – but it is a handcrafted instrument that has had much time put into it. Note that a cheaper version is available at a tad over £5000. Sure, there are plenty of fretlesses that could provide a similar job, but let your ears and fingers decide. You might just find that the Le Fay offers fretless nirvana.

chowny
Quality
Design
Tone!
NEW ARRIVALS
EVO FROM £420 BASS
DAVIE 504
EVO FROM £480 BASS
CHB-1 FROM £465 BASS
SWB-PRO FROM £850 BASS
SWB-1 FROM £395 BASS
We believe in making affordable and attainable instruments without compromise in quality or design,
under-pinned by the very best parts and construction techniques that we can sustain.
We want to remove as many barriers as possible for musicians to create amazing music.
ChownyBass
chownybass
0117 900 0389 • contact@chownybass.com
www.chownybass.com
chowny
ALSO AVAILABLE AT:
Bass Direct
Andertons MUSIC CO.

HAGSTROM
HB-8

Eight strings? What sorcery is this? Joel McIver enters the realm of the twang

Rosetti
www.rosetti.co.uk

£769

If, like me, you sometimes feel that even four strings is far too many to bother with and that you could do your job pretty well with three or fewer, then the thought of an eight-string bass probably makes you want to hide under the duvet. But have no fear; the Swedish luthiers Hagstrom are back with a classic, eminently playable eight that (in theory) should break neither the bank nor your fingers. Jimi Hendrix and Noel Redding played these basses in the 60s, which makes a review essential in our book.

Build Quality

The Hagstrom HB-8 may look like a bit of a monster, with far too many strangely jagged tuners for comfort and that massive headstock, but in fact tuning the thing is easy and fast. The 17:1-ratio machine heads work quickly and accurately, and the process is made much easier by the super-clear, super-glassy tone of the bass. I tuned the thinner string in each pair in unison with its partner, but you could, of course, attempt alternate tunings such as the late Chris

"THE HB-8 IS GREAT VALUE FOR MONEY AT £769; I CAN'T SAY ENOUGH ABOUT ITS TONE RANGE, PHYSICAL FEEL OR THAT BRIDGE"

Squire's preferred eE-aA-aD-dG for open fifths at the top end.

Structurally, the bass is familiar – with a four-bolt bolt-on maple neck with 21 frets and a mahogany body – but there's tons of added value in the bridge, a tank-like structure, as indeed it needs to be with this much string tension to deal with. Through-body stringing helps to make the bass feel indestructibly solid, and the fretboard – made of Resinator, or synthetic ebony in old money – is satisfyingly

TECHNICAL SPECIFICATION

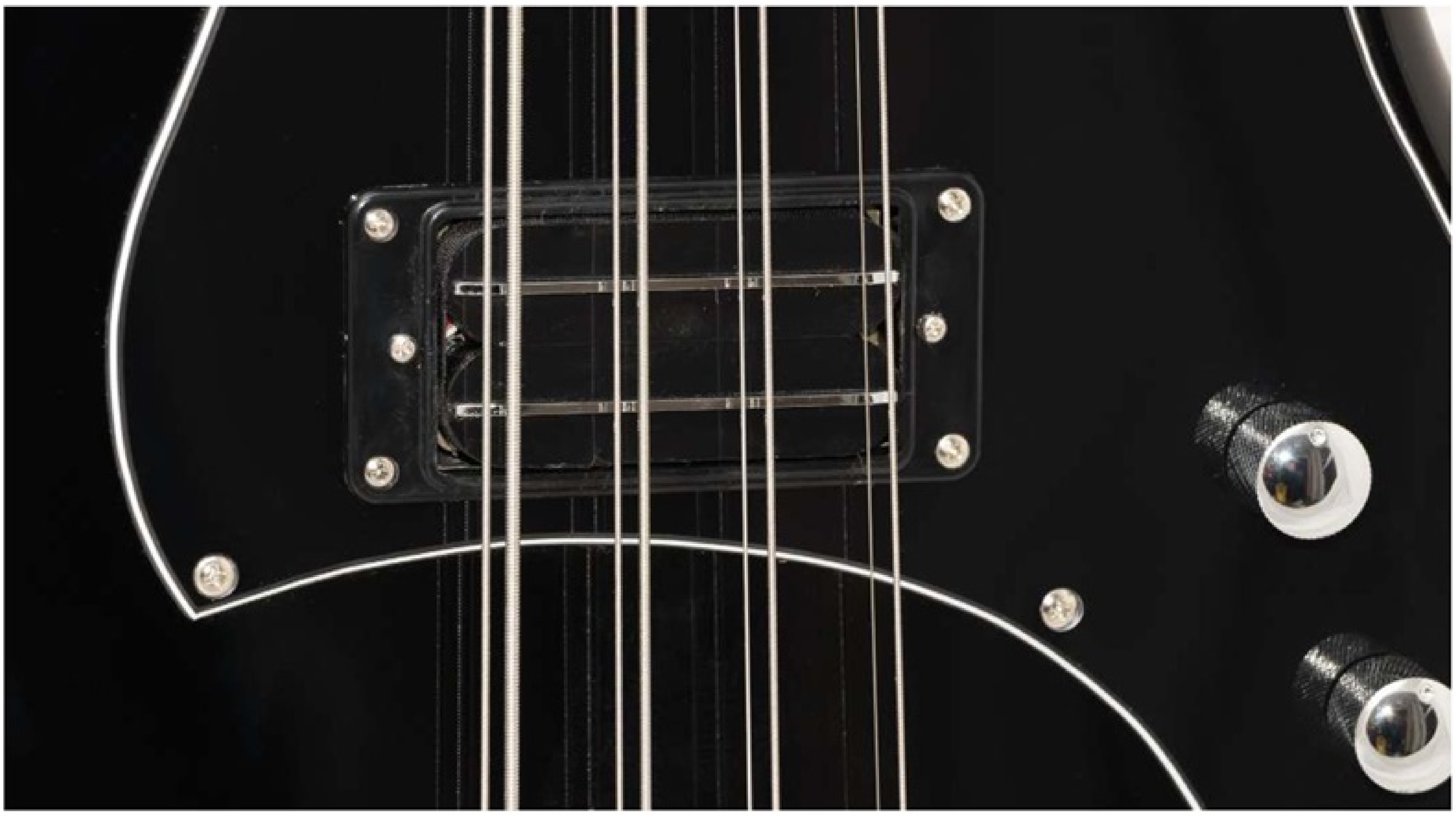
RRP | £769
Made In | China
Body | Mahogany, black or red finish
Neck | Maple
Neck Join | Bolt-on, four bolts
Fingerboard | Resinator, 21 frets, 30.75" scale
Pickups | 2 x Dyna Rail 1025HB/N Alnico 5
Controls | Volume, tone, six-way rotary mode selector (1 Neck and bridge single outer coils; 2 Bridge single outer coil; 3 Neck single outer coil; 4 Neck and bridge, humbucking; 5 Bridge solo, humbucking; 6 Neck solo, humbucking)
Hardware | Hagstrom heavy-duty string-through-body bridge, Hagstrom 17:1 tuners
Left-hand available? | No
Gig bag/case supplied? | No

WHAT WE THINK

Plus | Incredible tones, massive bridge, decent value
Minus | A touch clanky
Overall | A fantastic way into the eight-string world

BGM RATING

BUILD QUALITY
SOUND QUALITY
VALUE



tough to the touch. I couldn't find any obvious assembly flaws, which for a bass costing £769 is what you'd reasonably expect.

Sounds And Playability

The HB-8's tone is just beautiful. Bell-like, harp-like, all those adjectives which sound like *The Lord Of The Rings* apply here. Yes, some of that is simply due to the fact that there are twice as many strings as usual, but the through-body setup, chunky bridge and heavy body all contribute too. Low notes sound extra doomy; high ones have an almost sitar-like quality. Chords sound amazing, of course; strum slowly for the full John Paul Jones effect, or at least your best attempt at one. Obviously there's a built-in octave effect thanks to the doubled strings, which you can exploit in various ways.

And this is before we even get serious with the electronics. There's only a single tone control but that's more than enough, thanks to the six-mode rotary selector like the similar control on an Aria SB1000. The output from the two Dyna Rail alnico pickups can be tweaked so that they function as humbuckers or single-coils, together or separately. That's enough range for any bass, even this proudly passive instrument, with a variety of clang and sizzle at high-mid and top frequencies. Massive low end isn't this bass's forte, but you probably wouldn't go to an eight-string if that was what you were after anyway.

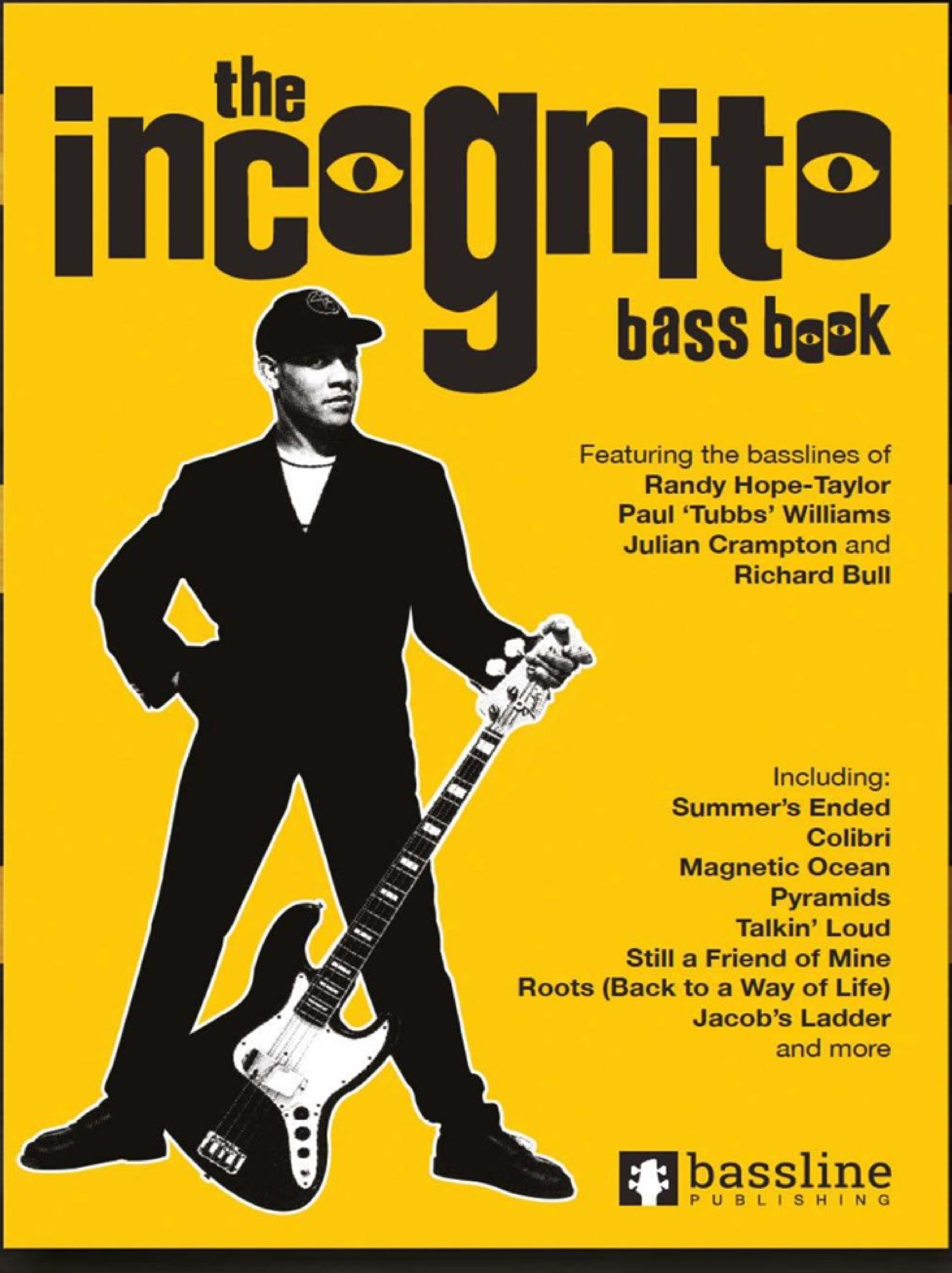
Playability? Apart from the obvious extra effort and care you need to put in if you want to hit all the strings consistently, the HB-8 is a piece of cake to navigate. The 30.75" scale might not be for everyone, but it certainly helps when you're skipping across string courses, assisted by a sympathetic action height. The super-hard fingerboard composite pushes back against the strings nicely, a welcome touch with all that metallic mass to deal with.

Fingerstyle is totally doable, as long as you don't agonise too much about the almost guaranteed missed string here and there: for consistency, apply a medium to thick plectrum. Slapping and tapping are manageable if you have at least reasonable finger strength, but neither are what this bass was designed to do, so don't come looking for Marcus Miller-style fireworks. Instead, bring a disciplined, focused picking technique to this instrument and you'll bring out its absolute best – a ringing, plangent tone with sustain for days.

Conclusion

The HB-8 is great value for money at £769; I can't say enough about its tone range, physical feel or that bridge. It has that distinctive eight-string tone, of course, so you might want to think twice before you use it in your reggae or Motown covers band. If you're looking for an entry point to this sound, though, we recommend the HB-8 whole-heartedly.

Now Available from Bassline Publishing



Order your copy online from

www.basslinepublishing.com

TRACE ELLIOT
Elf

After much anticipation, it's here! The sizebusting Elf has arrived – but does its size belie its performance? Mike Brooks gets his Elvish on

Barnes & Mullins
www.bandm.co.uk

£299

Two hundred watts from an amp that can fit in your back pocket? Surely not. Well, Trace Elliot's tiny Elf does indeed slip into your jeans (I've tried it!), but inevitably there have been many scoffers about its supposed power. So does it stand up to the claims or not? Armed with a Peavey Headliner 2x10 cabinet, we checked it out.

Build Quality

Before we start, please cast any thoughts of Trace Elliot gear from the 80s to the back of your mind. The dimensions of this amp mean that it can't realistically recreate the legendary bass tones that made Trace's fortunes: instead, think of this amp as a completely new prospect.

This is no shabbily-assembled unit; the Elf feels sturdy and rugged in its metal casing, much like the Trace Elliot gear of yesteryear. The five metal controls (Gain, Bass, Middle, Treble and Volume) are very sturdily attached, flanked by input and headphone sockets with venting to both sides and the top panel. A quick glance at the back reveals the on/off switch with a single jack output socket, a ground lift switch and XLR DI socket. For those disappointed by the lack of a Speakon output, there isn't space on the chassis – so either obtain a jack/Speakon cable, or if your cabinet allows a jack connection through the Speakon socket, go with that.

Sounds

Tested with a 2x10 cabinet at home, our initial findings suggested that the EQ offered plenty of scope, although the treble response felt a little muted and lacking in glassiness. The bass end was solid, however, while the midrange offered a throaty bark, and using the amp with a cab fitted with a tweeter definitely improved the treble response. An inbuilt compressor comes into play if your input signal is fairly hot (indicated by the level

> **"I CAN HEARTILY RECOMMEND THE ELF AS A 'PLUG AND PLAY' AMP, IDEAL FOR THOSE PLAYING SMALL TO MEDIUM GIGS"**

LED turning red) and should you wish to implement some overdrive, boost the Gain to full. Do that with the Volume control set flat and then increase the volume very slightly, otherwise feedback may occur.

To test the Elf properly, I used it on several large pub gigs with a four-piece band as well as at rehearsals. Equipped with an EBS Neo 2x12 cab, the Elf did extremely well, more than keeping up with a live kit and a raucous guitarist – I didn't need to push the amp even close to halfway. It became warm to the touch after heavy usage, but Trace assure us that this is to be expected – and there is an inbuilt fan. Some EQ tweaks were required to deal with the room at each gig, but the Elf's ability to provide a high level of projection, plus solid and punchy bass tones, was impressive.

Conclusion

This is a very impressive amp for the price: note that at the time of going to press, there are attractive online deals. Two minus points would be the vague indicator markings on the controls and the lack of an Aux In socket: these would have made this the ideal practice tool. Otherwise, I can heartily recommend the Elf as a 'plug and play' amp, ideal for those playing small to medium gigs, and its portability will win it many admirers.

WHAT WE THINK

Price £299
Made in China
Power 130 watts RMS @ 8 ohms, 200 watts RMS @ 4 ohms
Features 1/4-inch jack Input socket, Gain, Level indicator, Bass, Middle, Treble, Power indicator, Volume, 1/4-inch jack Headphone output socket, 1/4-inch jack Speaker output socket, Ground lift switch, Balanced DI XLR socket
Dimensions 40mm (H) x 175mm (W) x 51mm (D)
Weight 730g

WHAT WE THINK

Plus So small and light, but well featured
Minus Prone to heating up, vague control markings and no Aux In socket
Overall A potential gamechanger: very impressive

BGM RATING

BUILD QUALITY	■■■■■■■■■□
SOUND QUALITY	■■■■■■■■□□
VALUE	■■■■■■■■■■

ASHDOWN
Nate Mendel NM2 Double Distortion

Ashdown Engineering
www.ashdownmusic.com

£119

Last month's cover star Nate Mendel of the Foo Fighters has his own signature distortion unit courtesy of Ashdown. Joel McIver puts the pedal to the metal

As Nate Mendel told us last month, distortion is the only effect he uses on stage with the Foo Fighters, applying a range of drive to his sound from a touch of grit to the full, blown-out wall of sound. As his distortion needs vary, it makes sense that he's developed a dual-drive unit with Ashdown, who also supply him with a signature amp.

£119 is a fairly hefty chunk of cash to part with in an era where a cheap plastic overdrive will cost you tuppence, but read on and you'll see where the money's going. For starters, the NM2 is a solid chunk of metal: when your guitarist falls over it, he'll be the one who comes off worst. With Ashdown's trademark VU meter protected by two roll bars and five knurled metal controls, the unit looks tough enough to handle fairly violent treatment at the hands of your roadie and/or drunk mates.

A single input, with volume controlled by the Input control and visible on the meter, sends your signal to Distortion 1 (green LED) or 2 (red LED) or indeed a combination of both (yellow LED). You can send two differently distorted signals to separate amps via two outputs if you wish, or send a single signal to one amp, distorted once or in combination as you choose. Compare input and output volumes on the meter using a dedicated switch.

The actual distortions vary in strength. 1 is subtler, adding a layer of crunch to your sound; 2 is bigger and nastier, with a +10dB boost switch to make it even more evil if you like. Go for 1, or a combination of 1 and 2 with a greater emphasis on 1, if it's brightness you're after; for a doomier sound, stick with 2. Both distortions in combination give you a massive distortion if you want it, although there's a smoothness to the sound too.

There's plenty of low end, crucially, and when the unit is bypassed, your tone remains completely dry. Chords sound immense, making this unit feel and sound capable of a stadium gig, even though your next gig is more likely to be the local Slug & Lettuce if your band is anything like ours. The verdict? A full, McCartney-style thumbs up.

TECHNICAL SPECIFICATION

Price | £119
Made In | UK
Features | Input volume, drive and master per channel, meter on/off, +10dB and Bridge selectors
Power | 9V battery or external
Dimensions | 153mm (W) x 145mm (L) x 60mm (H)

WHAT WE THINK

Plus | Super-solid, great drive range
Minus | None
Overall | Excellent, versatile distortion

BGM RATING

BUILD QUALITY
SOUND QUALITY
VALUE

TRACE ELLIOT®

ELF™

THE MOST PORTABLE, GIG-READY AMPLIFIER EVER MADE

730GRAMS - 17CM WIDE - 200W (4OHMS) - UK & USA DESIGN - XLR OUTS

TRACE ELLIOT

Weighing just 0.73kg, this revolutionary amp is small enough to fit in your back pocket. It's an ideal solution for any bassist who is concerned with size and weight, but isn't willing to compromise on tone or performance.

Trace Elliot 1x10 and 2x8 lightweight enclosures also available. Equipped with Neodynium Speakers, and a specially designed ELF cradle.

BARNES & MULLINS
Multiple Winner of The UK's 'Best Supplier' Award

Available from all good music stores.
Recommended Retail Price £295.

BASS TUITION

Making you a better bass player

Welcome to our redesigned tuition section, in which *Bass Guitar Magazine* collates the wit and wisdom of the *crème de la crème* of the electric and upright bass world. We're fortunate enough to have some serious talent on the team, from world-class music educators to experienced touring musicians, who between them have laid down the low notes in every studio, club and arena in the civilised world. Note that we've divided the columns according to Beginner, Intermediate and Advanced level for easy reference. Whether you're looking to improve your playing technique, expand your awareness of theory, set up your rig to sound like your particular bass hero or simply get on a bus and tour, we provide the answers you need here. What are you waiting for? Dive in...
Joel McIver, editor

Kickstart your journey to the top of the bass world here!
Steve Lawson is the UK's most celebrated solo bass guitarist. Across 17 years of touring, and 42 solo and collaborative albums, he's built up a worldwide audience for his looping and processing approach to bass sound. Recent collaborators include Beardyman, Reeves Gabrels, Andy Gangadeen, Tanya Donelly, Divinity Roxx and Jonas Hellborg. He been teaching bass for over two decades, and lectures at universities and colleges across the globe. Victor Wooten once commented, 'Steve Lawson is a brilliant musician. I've known about him and listened to him for many years. He may not be one of the most famous bassists – but he is definitely one of the most talented'. Who are we to argue?
www.stevelawson.net

STEVE LAWSON

Beginners | 74

Now you're rolling with theory and techniques, it's time to hit the next level
Stuart Clayton has been a professional musician, writer and transcriber since 2002 and has worked in almost every conceivable musical situation – function bands, cruise ship gigs, theatre shows and more. He spent four years recording and touring the world with legendary Emerson, Lake & Palmer drummer Carl Palmer and has worked for BGM since its first issue. Since 2007 Stuart has worked as the Head of the Bass Department at BIMM Bristol, where he continues to teach all levels of the degree course. In addition, he has also worked as the Bass Guitar Technical Specialist for the Rockschool exam board. Stuart now runs Bassline Publishing, which publishes transcription books for legendary bassists such as Mark King, Marcus Miller, Stuart Hamm, Bernard Edwards, Stuart Zender and John Entwistle, as well as an acclaimed range of tuition books.

STUART CLAYTON

Intermediate | 78

Take the bass world by storm with the ultimate tuition section
Philip Mann studied at Basstech, completing the London College of Music's bachelor's degree programme, secured a master's degree in performance and receiving a scholarship to study under Jeff Berlin at the Players School of Music in Florida. He then established himself as a busy electric and double bassist. Endorsed by Overwater and Vanderkley, he has appeared in London's West End and across Europe on many productions. His performance and session credits include recording at the legendary Sun Studios in Memphis, and working with Greek fusion guitarist Tolis Zavaliaris and the Big Band Metheny ensemble. He has featured as a solo demonstration artist at the London Bass Guitar Show every year from 2012. Currently, he is a member of the visiting faculty at the Players School of Music and lectures for Scott's Bass Lessons.

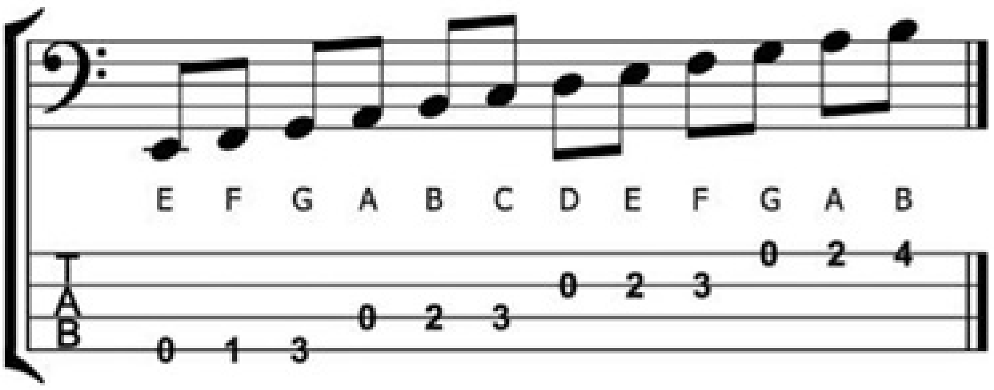
PHIL MANN

Advanced | 84

BGM Notation Legend

The following is a guide to the notation symbols and terminology used in *Bass Guitar Magazine*

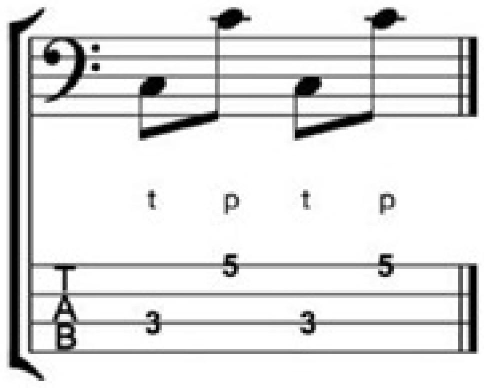
The Stave: most music written for the bass guitar uses the bass clef. The example to the right shows the placement of the notes on the stave.



Tablature: this is a graphical representation of the music. Each horizontal line corresponds with a string on the bass guitar, with the lowest line representing the lowest pitched string (E). The numbers represent the frets to be played. Numbers stacked vertically indicate notes that are played together. Where basses with five or six strings are required, the tablature stave will have five or six lines as necessary.

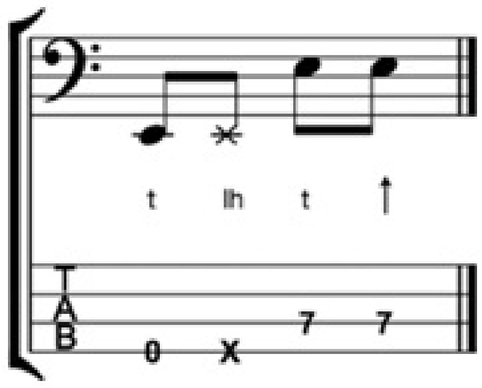
Notes shown in brackets indicate that a note has been tied over from a previous bar.

PLAYING TECHNIQUES



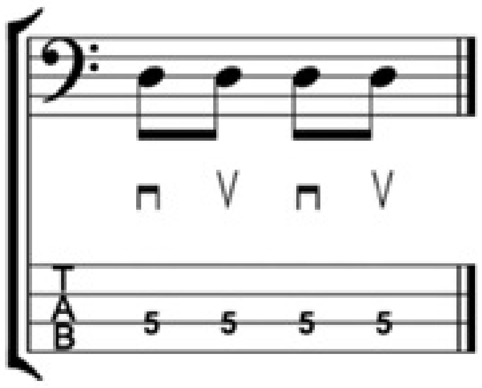
SLAP AND POP TECHNIQUE

Notes slapped with the thumb are marked with a 't', notes popped with the fingers marked with a 'p'



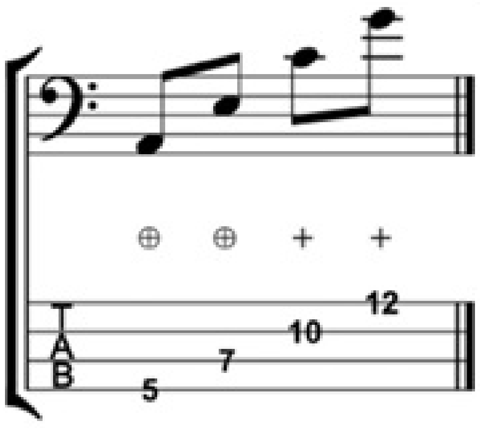
ADVANCED SLAP TECHNIQUE

Fretting hand slaps are marked 'lh' and double thumbing upstrokes are shown with an upward pointing arrow



PLECTRUM TECHNIQUE

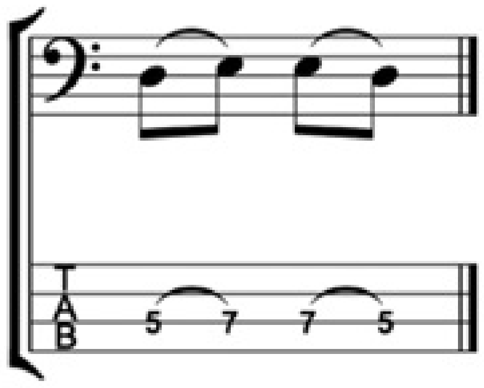
Where necessary, down and upstrokes with the pick will be shown using these symbols (down-up-down-up)



TAPPING TECHNIQUES

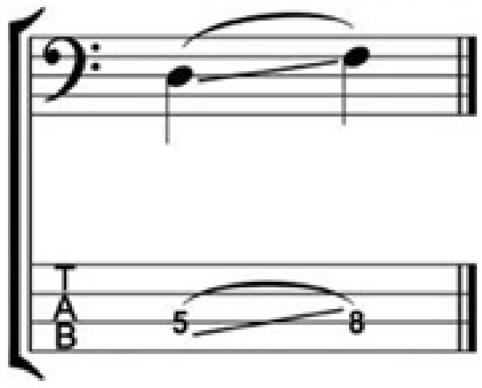
Fretting hand taps are shown with a '+' in a circle. Picking hand taps are shown with '+'. Specific fingers will be shown with numbers if necessary

FRETTING TECHNIQUES



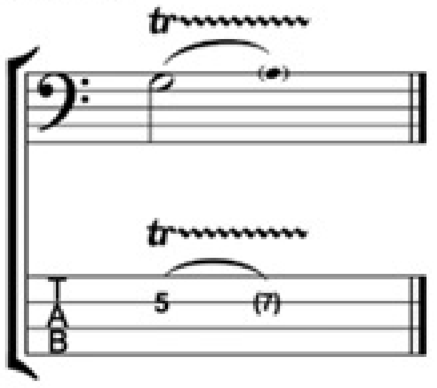
HAMMER-ON AND PULL-OFF

Hammer-ons and pull-offs are shown with a slur over the notes. Only the first note is plucked by the picking hand



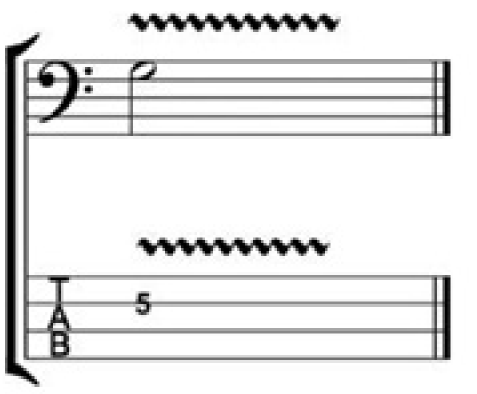
SLIDE (GLISSANDO)

Slides are performed by playing the first note then sliding the fretting finger up to the second note



TRILLS

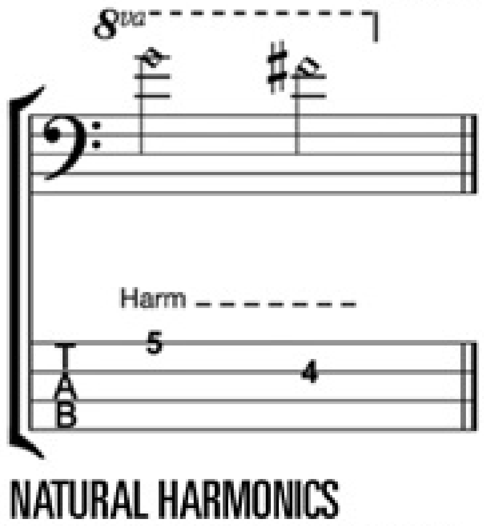
Trills are performed by rapidly alternating between the two notes shown using hammer-ons and pull-offs



VIBRATO

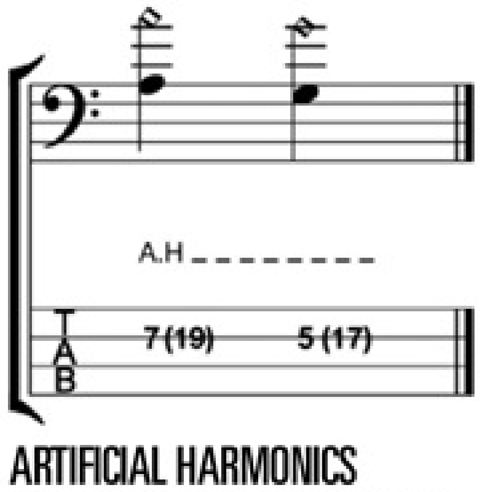
The pitch of the note is altered by repeatedly bending the string up and back with the fretting finger

PLAYING HARMONICS



NATURAL HARMONICS

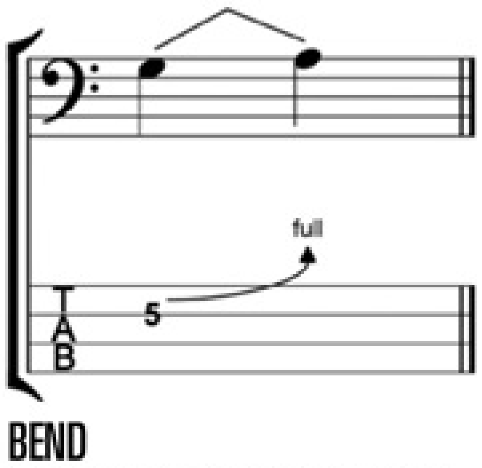
The note is played as a harmonic by lightly touching the string above the fret indicated



ARTIFICIAL HARMONICS

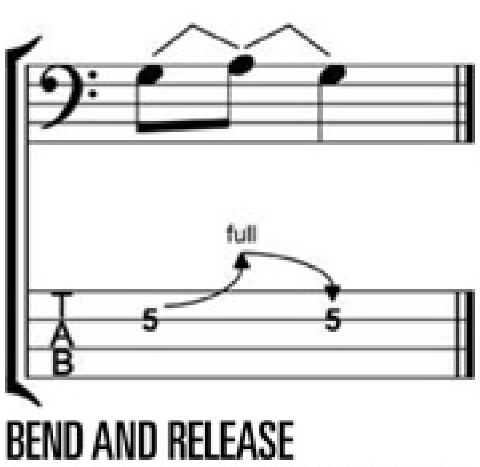
Pluck the string while fretting the lower note and placing the edge of the picking hand thumb an octave higher (the note shown in brackets)

BENDING NOTES



BEND

The note is bent upwards to the interval specified: ½ = semitone, full = tone



BEND AND RELEASE

The note is bent up to the interval indicated then released back to its original pitch

THE FRONT LINE

Want to make it as a professional bassist? Listen up as BGM's world-class bass team reports back from the tourbus

THE JAZZ BASSIST

RUTH GOLLER

Classical gas with jazz ninja Ruth

I've recently joined a band containing a combination of classical and jazz musicians. It's been interesting for me to experience some of the challenges that classical musicians deal with, which I hardly ever encounter as a player of improvised music. First of all, I certainly can't read like a classical musician, but my reading is good enough to get me through most things that I face. The compositions that we're playing in this band represent a mixture of styles with unusual instrumentation, so most of the lines written for bass are actually melodies, each of which comes with very specific sonic instructions.

The hardest thing for me has been to count the bars that I wasn't playing! Most classical bass players are very good at counting silent bars, but in the music I usually play, if I drop out then it's usually not for very long and it's over an obvious form that is easy to follow. In the new band, I sometimes remain silent for more than 100 bars at a time – and without a drummer holding down the time, this is very difficult. The only thing really that helped was recording the rehearsal and working out musical cues afterwards which will help me come in at the right point. I really enjoyed using literally every bit of equipment I own on this gig – electric bass, double bass, bass ukulele and lots of different effects pedals. On top of that I really enjoy trying to interpret music with sounds, and trying to translate a mood that the composer has written at the top of the chart into an actual effect, such as delay or distortion. I've never really played in a project like this before: it made me realise how lucky I am to be doing so many varied things. Sometimes I get asked to play music that I would never have encountered otherwise – and most of the time I experience new challenges that influence my own writing, as well as shifting my playing to another level.

www.ruthgoller.com

THE METALHEAD

MIKE POGGIONE

Monstrosity bassist Mike on the fine art of making a living

Hello fellow bass players! For the most part I have kept my plectrum abilities buried very deep, but recently I've been coming to terms with using a pick as a bass player for a variety of reasons. It's actually a challenge for me to use a pick instead of my fingers, I will not lie. Holding a pick in my fingers has at times felt very foreign to me; it's absolutely an unorthodox style in my approach of playing the bass. However, I've come to terms with this and have accepted it as a challenge. Using a pick has given

me many benefits including the ability to sweep-pick, execute tremolo-picking at up to 250BPM and, of course, provide diverse tones and sound quality. Being able to play in different styles in this way helps me stay busy with session recordings, in addition to the unwritten law regarding music and indeed, any type of entertainment business. You have to be known! In today's scene, it's all about networking. Of course, you have to be very good at what you do, but in general it is about communicating with people. Put yourself out there. Do sessions and projects for free if necessary. Build a resumé. Find different projects and people to work and record with. Surround yourself with the best players. You will learn from them, take what they know and use it for yourself!

www.monstrosity.us

THE ALTERNATIVE ROCKER

MICHAEL MCKEEGAN

Share with a smile, advises Therapy?'s Mike

Our touring adventures recently led us to a charity gig and, as these things tend to be, the line-up was quite eclectic. From a logistical point of view, putting four bands on in a smallish venue with a strict curfew meant that to maximise time and the funds raised, we had to be creative with the backline situation. Yep, the old-fashioned backline share... I know a lot of players hate this situation, because some folk tend not to respect the unwritten rules of playing through someone else's hard-earned and much-loved gear. We've all stood there, hours after playing first, watching the out-of-town headliner thrash the guts out of our gear – and vowing never to let it happen again. I know one serial offender in a band who once turned up with the "Oh gosh, I forgot to bring my 8x10 tonight" excuse – as if that would endear me to letting him use mine! Anyway, we were lucky enough to have both an excellent tour manager and production manager, who liaised with all the bands and worked out what gear we had and what we could use collectively. I contributed my bass rig, another band supplied a second 4x12 and we shared the drum kit. My bass head is a two-channel unit, so I was able to keep my settings intact and let the other bands dial in whatever they fancied on the second one. Everyone got into the spirit of it – after all we were playing for a common goal that night, raising money and entertaining a very friendly audience. To sum up the basic do's and don'ts, make sure you speak to the other band(s) well in advance and work out what you'll be supplying and expecting to use. Turn up on time and be ready to spend a minute or two talking the other bassists through your rig setup and any quirks that might arise. Be gracious and treat their gear like your own – don't go spraying water or beer all over their stuff! Be on hand at the end of the night to help pack away and tidy up what you've been using. Like I said, it's all about mutual respect for a fellow player and their equipment.

www.therapyquestionmark.co.uk

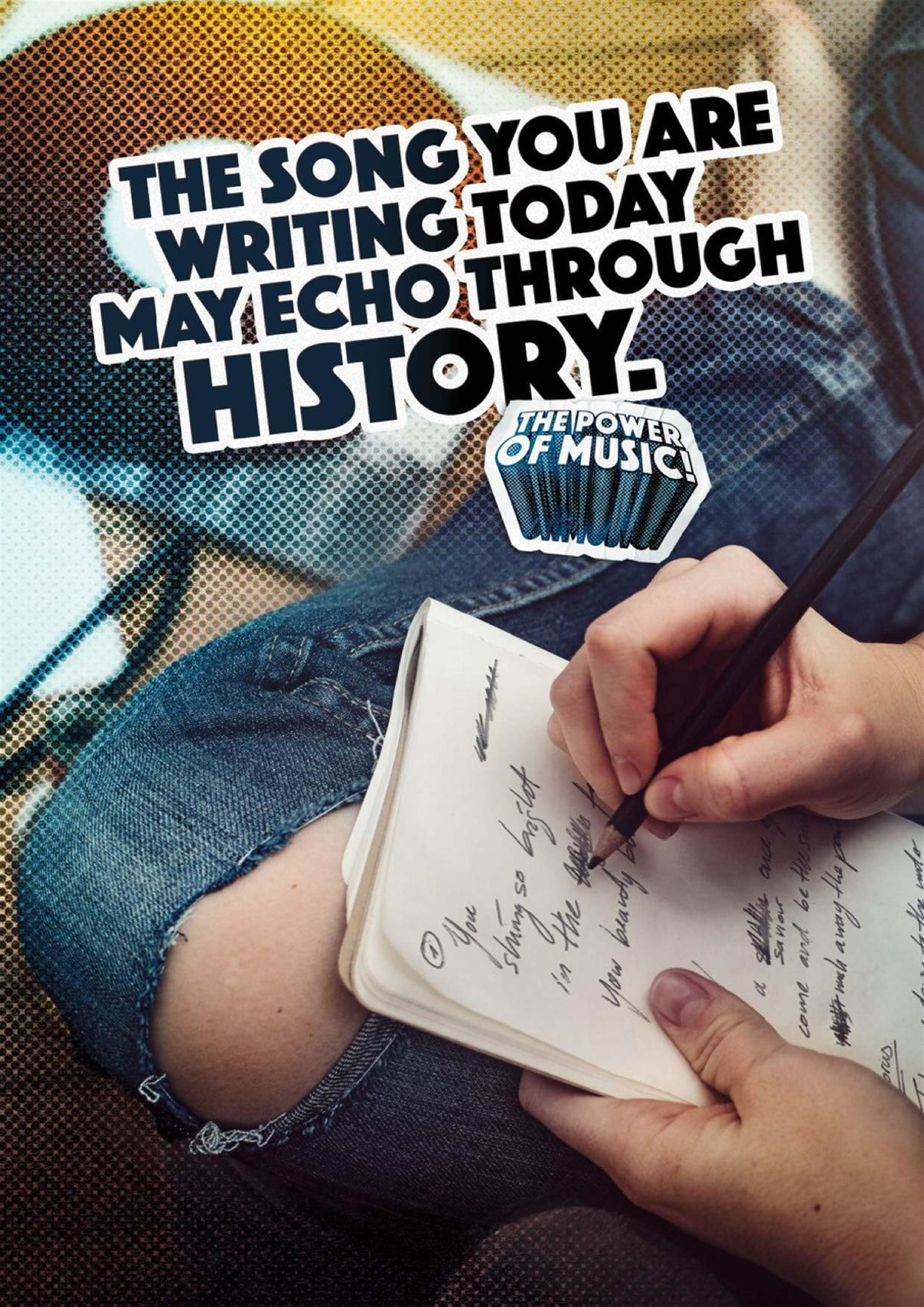
THE EXTENDED-RANGE SPECIALIST

STEWART MCKINSEY

ERB warlock McKinsey lets us in on his must-have bass exercises

As promised, we're leaving the land of the nebulous and getting back to some of the hands-on. This month we're taking an idea that is centuries old and using it to improve our fingerboard knowledge and approach to melody and rhythm. This works with any scale and in any key, and each will draw your ear in new directions. This exercise sounds simple on paper: stay within a scale, play a third above each note, then play the second in between and the third once more. Repeat this phrase four times and ascend the scale in this way before descending again. First do this on one string, up and back down, and then start playing it across the neck. We'll start with familiarity: C major. The first phrase will be C-E-D-C. On one of the higher strings this is significantly easier than playing it on the big strings. After playing it four times, move up and play D-F-E-F. By now, the pattern will guide you naturally. Your goal is to play cleanly, in time and with consistent attack so that each note gets to speak. Again, you will find playing those major thirds far more challenging in the lowest positions on the bass strings. Changing to a minor scale will give your brain something different to play with. As you get more comfortable, begin to change your dynamics and emphasise (or de-emphasise) one note in the pattern as you cycle through the scale. Change the duration of the notes and try to find a more 'human' way to phrase each cluster, or find a way to execute the notes that's funny to you. In each position on the neck this will provide you with different challenges. Applying all this to bebop scales or something like the Hungarian minor will pull your ear in different directions. Always keep in your mind that an exercise should allow you to work on several aspects of your playing, which is why the predictability of this one is a boon. Since your acquaintance with the scales will make it easier to hit the right notes, it will facilitate focusing on playing rhythmically and with an even attack. It is important not to just play in one key, but to work your way through many, major and minor as well.

www.facebook.com + search 'Stewart McKinsey'


THE SONG YOU ARE WRITING TODAY MAY ECHO THROUGH HISTORY.
THE POWER OF MUSIC!

Down to the water,
thomann
MUSIC IS OUR PASSION

STEVE LAWSON

Beginners' Tutorial

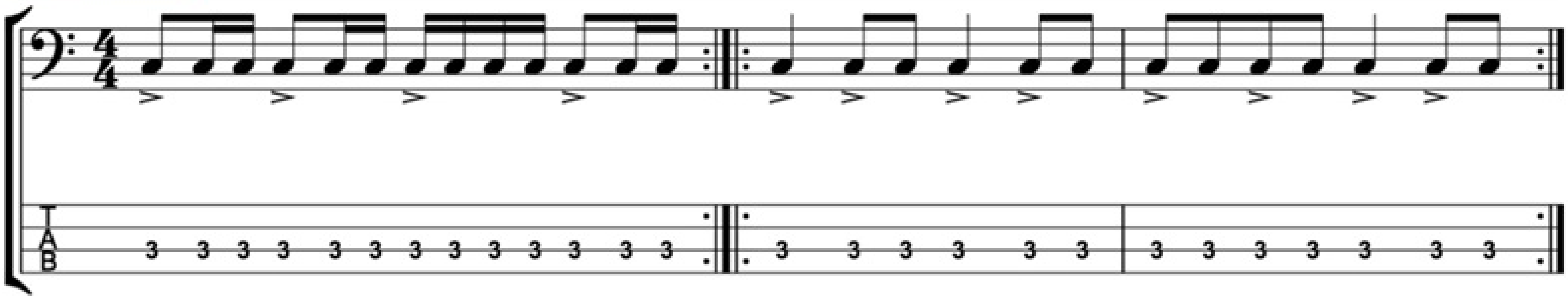
Beginner's tutor Steve gives his tips on string-crossing

Returning to our regular schedule, let's have a look at what is often the most tricky part of any bass-line – string crossing. You may have experienced this before (I still do on a regular basis!) the feeling of working on a new rhythmic idea, or a right-hand picking pattern on a single string or on one note, only to have it fall apart when you map it across the neck. Sometimes a thing that took me a matter of minutes or hours to work out on a single note can take months to comfortably develop to the point where I can move it across the neck with the same level of comfort and control.

Let's try an example. Take the rhythm from 'Road To Nowhere' by Talking Heads. Tina Weymouth is one of my all-time favourite bassists, because everything she did had an extraordinary rhythmic imprint that's instantly recognisable as her. Here's the rhythm similar to that tune. Just for added interest I've written it two ways, once as semiquavers – which is how it is played on the record – but also as quavers, where the count would be twice as fast. Both are played exactly the same way. Note that the first note isn't a C, but I'm using C so we're not worrying about accidentals as we add more notes. You can have a go at working out the original song on your own, it'll be great ear practice.

PALM MUTING STEP 1: Rest the heel of your hand on the strings right next to the bridge, and 'roll' your hand over into playing position

EXAMPLE 1

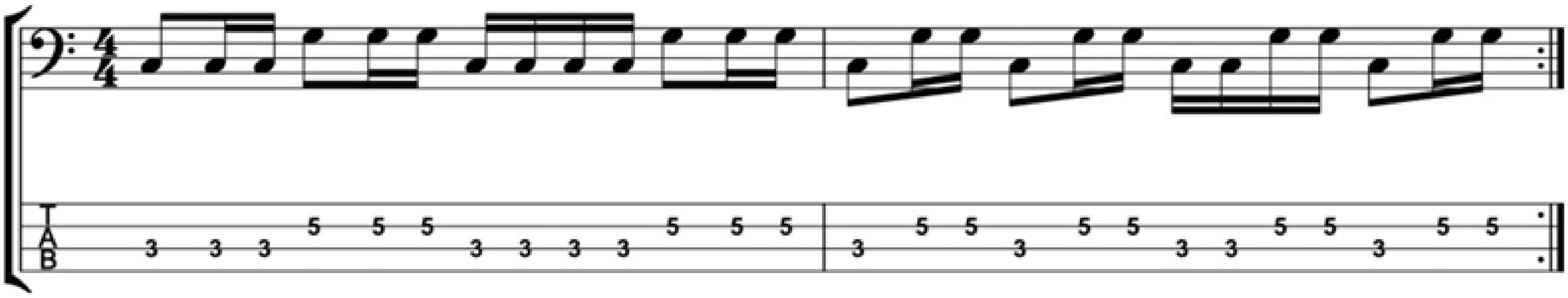


If you listen to the original song, you'll notice that this is pretty fast. It's not crazy, Victor Wooten-style fast, but it still takes a bit of working up to.

In the song, Tina follows the roots of the chords all the way through the song. There are no fills or deviations, just solid impeccable groove.

So here's where we move away from her line and just use the rhythm to think about string-crossing. Check out this version, with a 5th added in, with two variations:

EXAMPLE 2

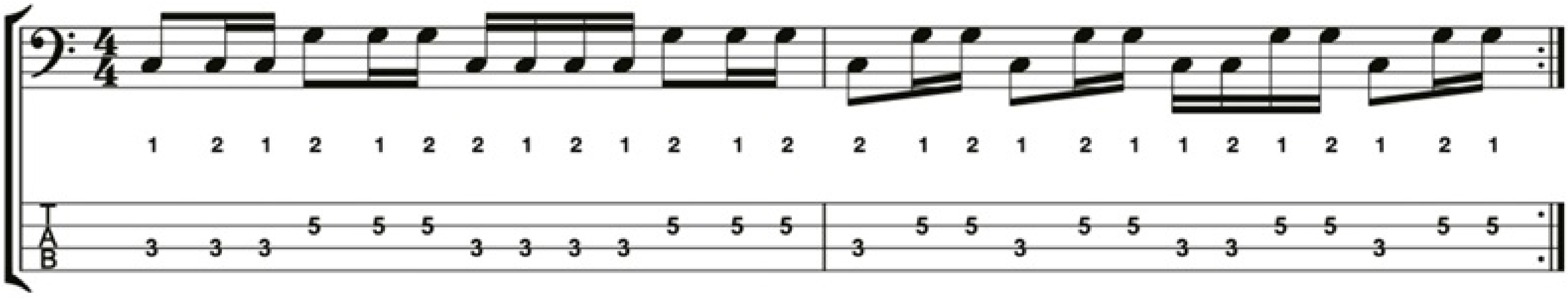


Try playing it at the same speed that you were comfortable with before. Is the string-crossing tripping you up? Are you finding that some of the notes aren't as clear, or that keeping the rhythm consistent is now a lot more tricky than it was when we were just playing one note? You're not alone. That's the experience of most if not all bassists when dealing with lines that start to jump from string to string with little or no gap between the notes.

So how do we deal with this? The first step is to make sure that the picking pattern with our picking hand is consistent. Here I've taken the first version and added fingering notes, where 1 is your index finger and 2 is your middle finger.

PALM MUTING STEP 2: Keep your thumb fairly straight, and if you have a edge on your nail, rotate it to give the note some bite

EXAMPLE 3



Wait a minute – it's reversed in the two bars? Surely that's just making life difficult... Nope, and here's why. We've only got two rules here: the first is that every note is played in strict alternation between the first and second fingers unless – and here's the second rule – we're coming back across the strings from high to low pitch. In that case, the finger which played the last note on one string also played the first note on the next one. The reason for this is that when we're playing 'rest' strokes, which we looked at in an earlier column, your finger is already resting on the lower (in pitch) string after playing the higher note, so you can use it from there.

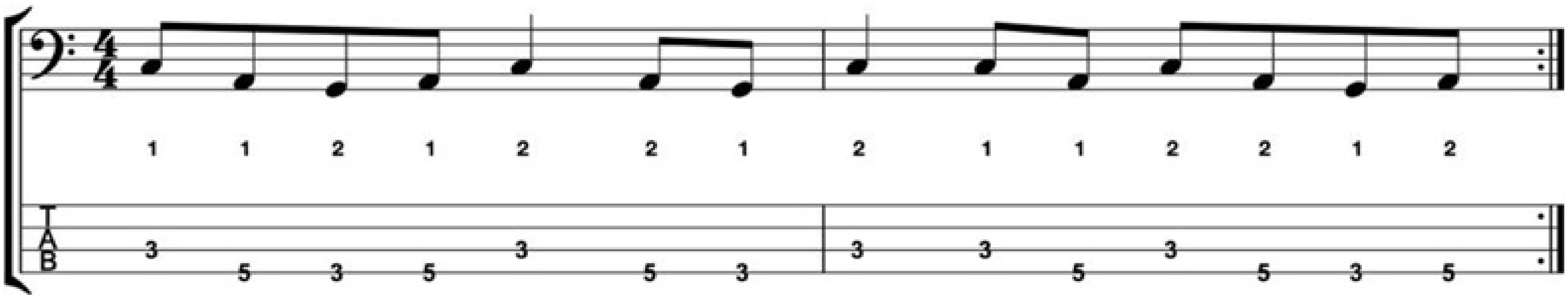
It's worth noting here that there will, as you go on, be times when you want to deviate from this pattern for reasons of tone and articulation. There are some bassists who use strict alternation even when moving across the strings, because they feel it enables them to play with a cleaner articulation and less variation in the dynamics as they move around the neck. That's something you may discover as you go forward.

There may also be slower lines where you want to use one finger for the sake of consistency and drive. For now, we'll stick with this particular combination, and realise that with these two rules learned, we have to apply far less conscious thought to which finger comes next – the line itself dictates which finger is coming next, rather than us making spur-of-the-moment decisions about when to repeat a note with a particular finger.

We can vary the placement of roots and 5ths in the line, and alter the rhythm to see the many ways that this very simple picking hand rule can be applied. However, what is simple in concept isn't always simple in execution, so take your time, work back through some older lines and see how you get on. Get comfortable with just alternating a line between two notes and two strings like this before moving on to the second half of this month's lesson. For **Example 4**, let's play a line influenced by the classic Stax label lines of the 60s, as played by Donald 'Duck' Dunn. This allows us to look at what happens when we start on a higher (in pitch) string and also when we add another note to the line, giving us a new set of variations, and some fretting hand changes to go with our picking hand patterns:

PALM MUTING STEP 3: As you pick the A string with your index finger, play through the string, coming to rest against your thumb

EXAMPLE 4

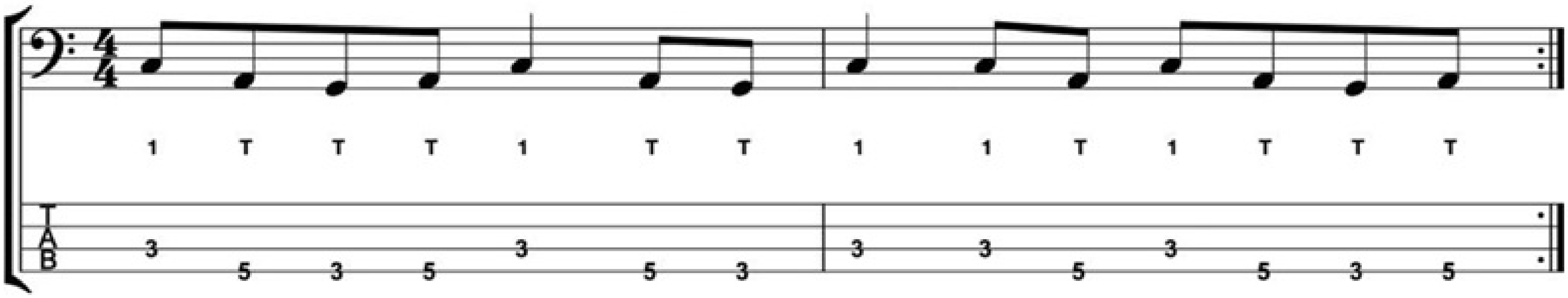


Here, the interesting thing to note is the repeated C to A in the second bar where the first pair are played with your index finger and the second pair are with your second finger. As you get comfortable with this, you'll grow to appreciate the economy of movement in this technique. It involves far less effort than pretty much any other way to play a line like this, and if the song is fairly fast, makes life a whole lot easier.

Again, as we slow down, it gives us room to make other decisions about how we want to play those notes. Let's have a look at one more method of picking, on the same line, using our thumb:

PALM MUTING STEP 4: With your hand resting on the strings near the bridge, pluck the string with the side of your thumb

EXAMPLE 5



Note that all the Cs are played with your index finger on the A string, and all the As and Gs are played with your thumb on the E string. This technique allows you to mute the strings with the palm of your hand, a technique imaginatively called 'palm muting'. This can give the notes a bit more thump and remove some of the twang and sustain. If you have an edge on your fingernails, you can use the nail on either your thumb or index finger (or both) to increase the attack on the notes. This is a harder technique to employ at speed, so you may find that your choice of where to use it is somewhat dictated by the tempo of the piece of music you're playing, but it offers a whole world of new tonal possibilities and articulation options.

We'll revisit palm muting and alternate picking with our thumb and fingers in a future column, but for now, see if you can get comfortable with this line. A few songs that use this kind of alternation between the root, major 6th and 5th of the chord include 'Rescue Me' by Fontella Bass, '(Your Love Keeps Lifting Me) Higher And Higher' by Jackie Wilson and for a shuffle/swing version, 'Love Really Hurts Without You' by Billy Ocean.

Your homework this month is to take rhythms that you're comfortable with on one string and add other chord notes on adjacent strings. This will help you to experiment with string crossing and alternate picking, keeping in mind the rule to 'rake' whichever finger plays the last note on the higher string onto the lower string to play the first note on there. Have fun!

STUART CLAYTON

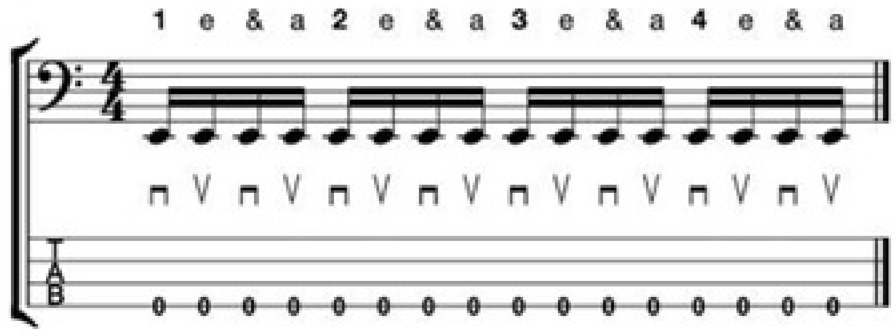
Intermediate Tutorial

Almost nailing it, but not quite? Stuart is the tutor for you. This month: picks and how to use them with quaver/semiquaver rhythms

Welcome back to my intermediate series on learning to play with the plectrum. Over the last few issues we have covered the correct application of the technique over quaver-based rhythms and last month we took our first foray into the world of semiquavers. In this month's instalment, we are going to explore the rhythmic possibilities of quaver/semiquaver combination rhythms, and how best to approach these when using a pick.

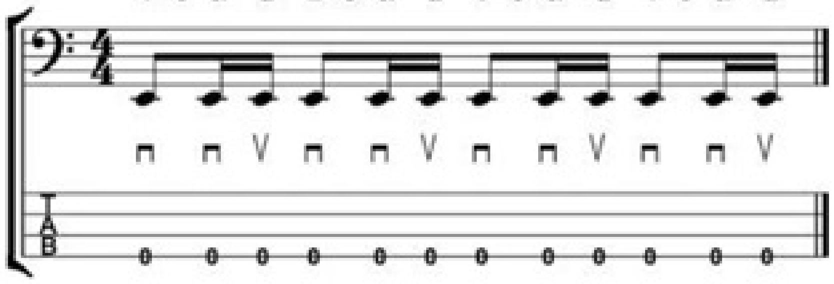
As you'll probably be aware, quaver/semiquaver combination rhythms are very common in all genres of music and it's therefore important that you're confident playing them. We'll look at three different types in this month's column, but before we do, let's remind ourselves of the correct picking pattern for playing continuous semiquavers.

Continuous Semiquavers



As you can see, the first and third semiquavers in each beat grouping are played with downstrokes, while the second and fourth (the syncopations) are played with upstrokes. This means that each beat is played down-up-down-up. This is, of course, a very logical picking pattern and it might seem odd to be pointing out something so basic, and which you would naturally do anyway. However, this illustration is the key to understanding how best to play quaver/semiquaver combination rhythms. Essentially, within the three rhythms that we will cover here, two semiquavers will be replaced by a quaver. However, it is essential that you continue to play the other notes within the beat using the appropriate pick strokes as shown above. Doing this will ensure that you always land on the next beat with a downstroke, which is a far more comfortable way to play with the pick. Let's look at some examples in order to see this more clearly.

Quaver/Semiquaver Rhythm 1



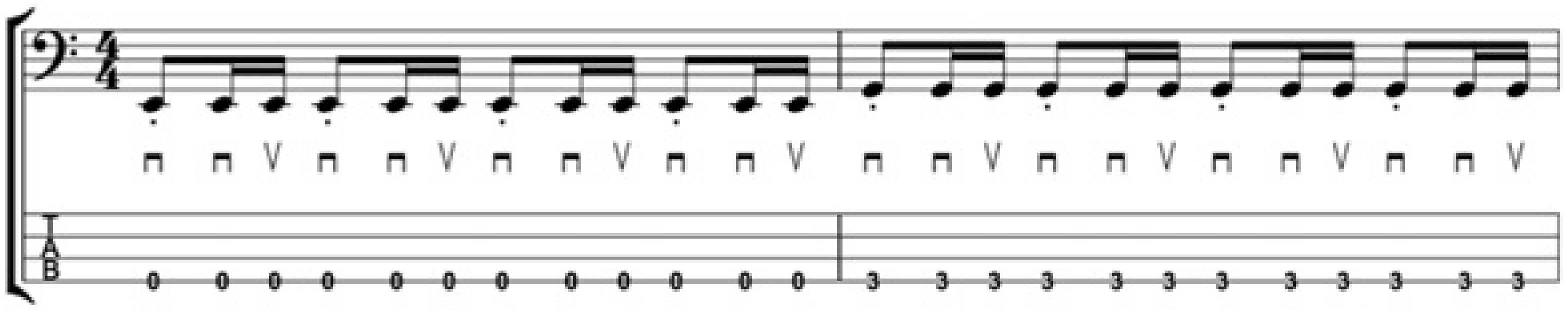
The first rhythm that we will cover is a quaver followed by two semiquavers. As you can see from the example below, the first note (the quaver) will be performed with a downstroke as it is on the downbeat. Since this note is a quaver, it lasts for the first two subdivisions, meaning that the next note that is played (the first semiquaver) starts on the third subdivision (the '&'). This note is also played with a downstroke. It is then followed by the second semiquaver, which falls on the fourth and final subdivision (the 'a') and is therefore played with an upstroke.

On paper, it looks as if to play this rhythm you will be playing two downstrokes in a row. This is technically true, but as the first of these downstrokes lasts for a quaver, you will have plenty of time to perform a 'silent upstroke' afterwards, putting you back in place for the next downstroke. So in fact you will still be picking down-up-down-up, but the first upstroke will be silent. The explanation might be quite complicated but it basically boils down to this: you can't play two downstrokes in a row without putting an upstroke in between!

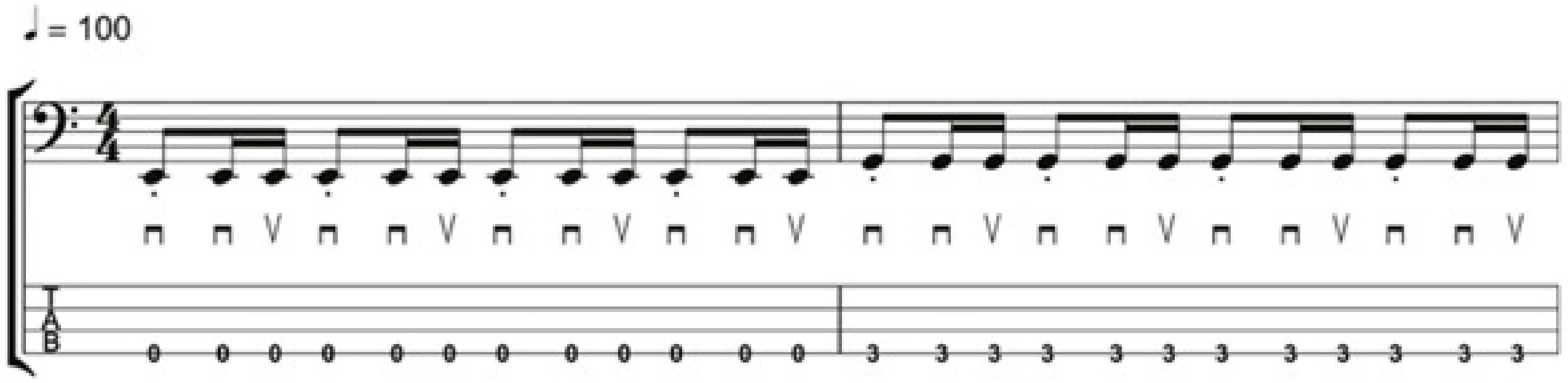
Example 1

Try playing this rhythm continuously, as shown below and continued opposite.

♩ = 100

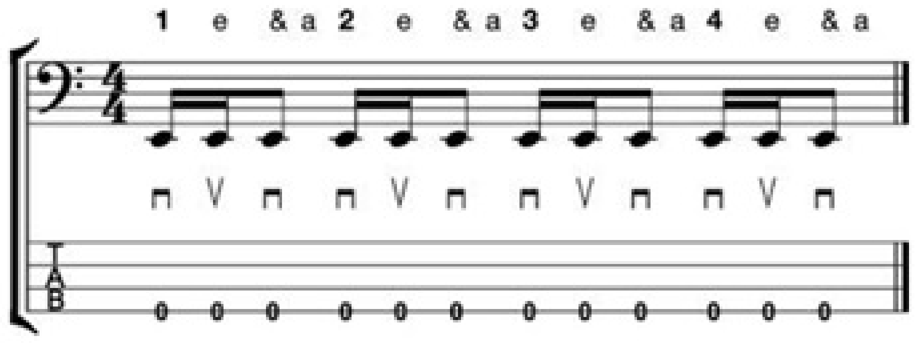


Example 1 Continued



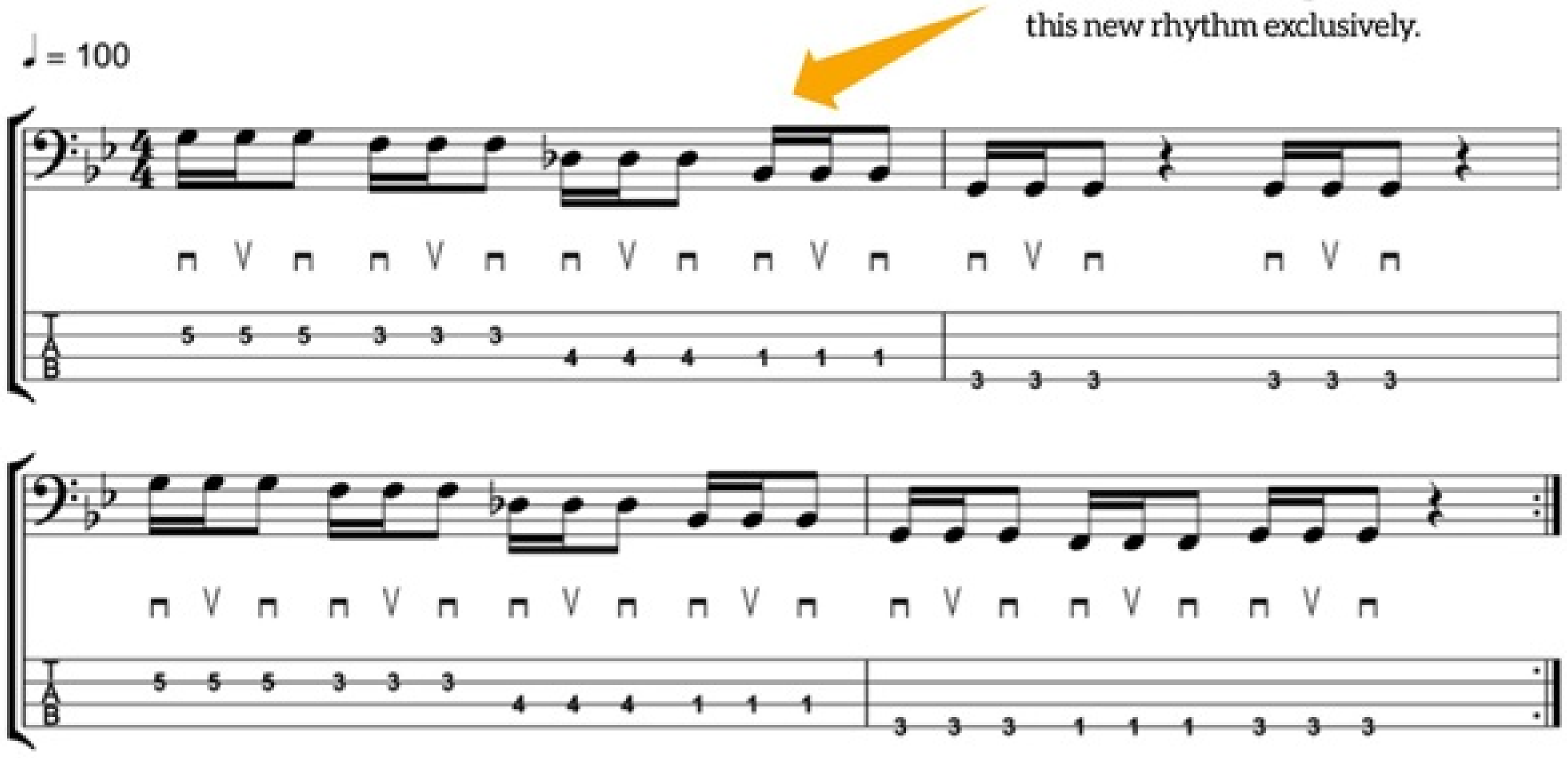
Quaver/Semiquaver Rhythm 2

The second rhythm here is the reverse of the first rhythm – two semiquavers followed by a quaver. As the two semiquavers fall on the first and second subdivisions, they will be played with a down and upstroke respectively. This means that the quaver, which falls on the third subdivision, is played with a downstroke. This combined sequence of down-up-down makes this a simpler rhythm to play than the first.



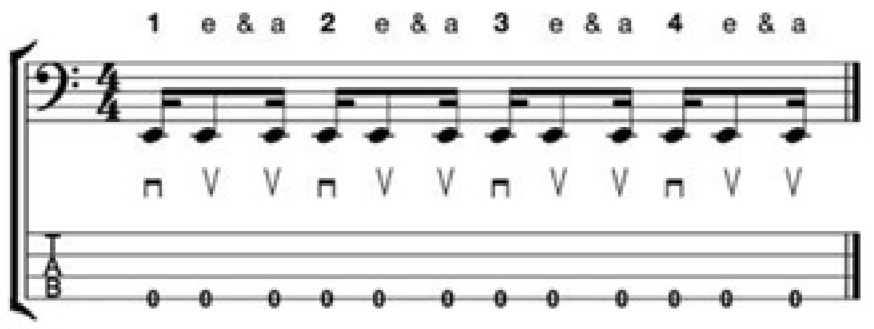
Example 2

This exercise is a simple line which uses this new rhythm exclusively.



Quaver/Semiquaver Rhythm 3

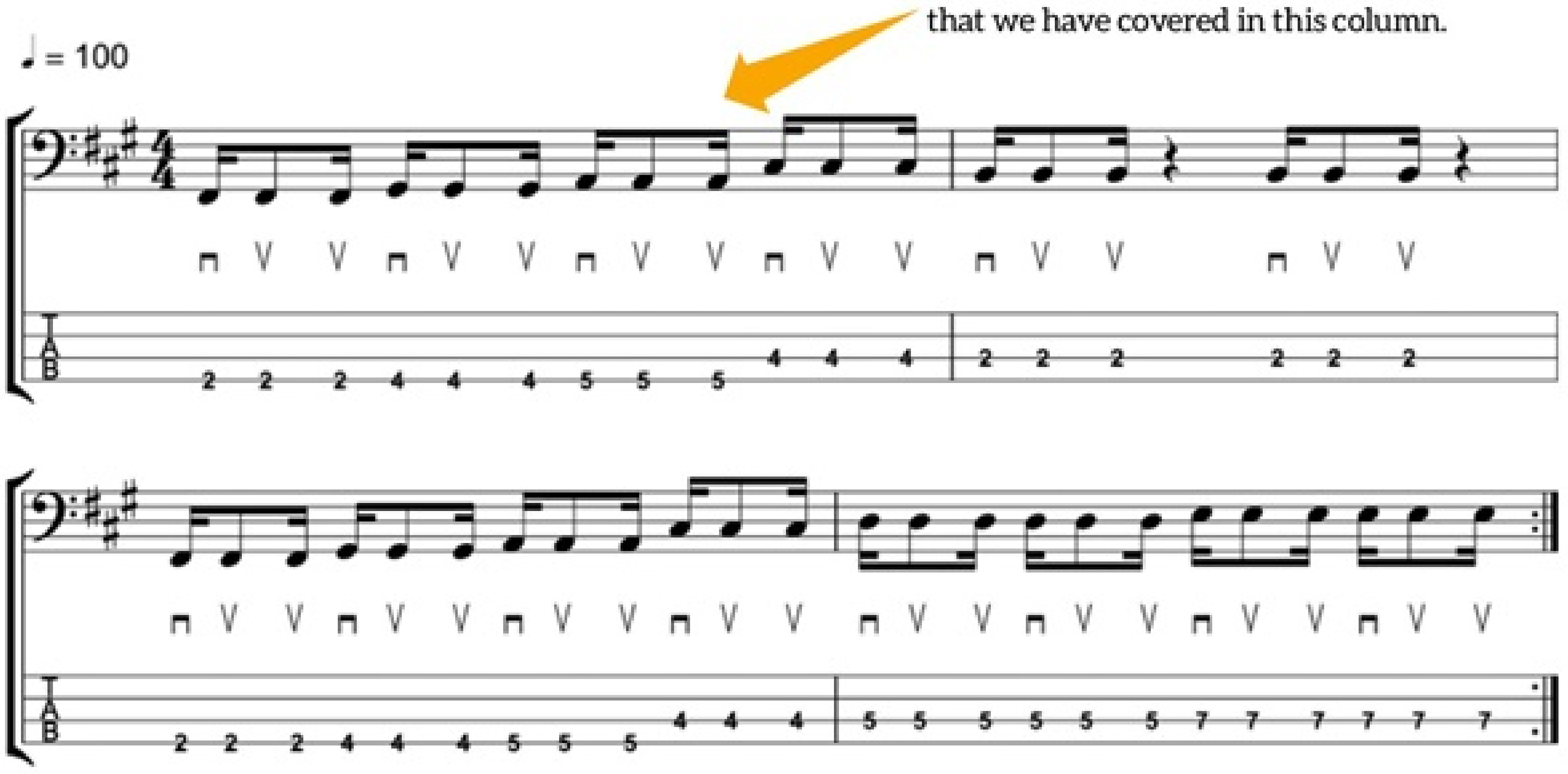
This is a tough one. This rhythm starts with a semiquaver and is followed by a quaver on the second subdivision – these two notes are played with a downstroke and upstroke. The second semiquaver is played on the final subdivision, meaning it must also be played with an upstroke. This rhythm requires two upstrokes in a row, which might seem unnatural. But remember you'll need to play a 'silent downstroke' on the third subdivision of the beat to be in position to play the upstroke on the fourth subdivision. So as with the last two rhythms, your picking hand will still move through a down-up-down-up sequence, but you won't play the note on the second downstroke.



Example 3

Here's an exercise that will allow you to work on this new rhythm.

We'll now look at a selection of basslines which will utilise the three rhythms that we have covered in this column.

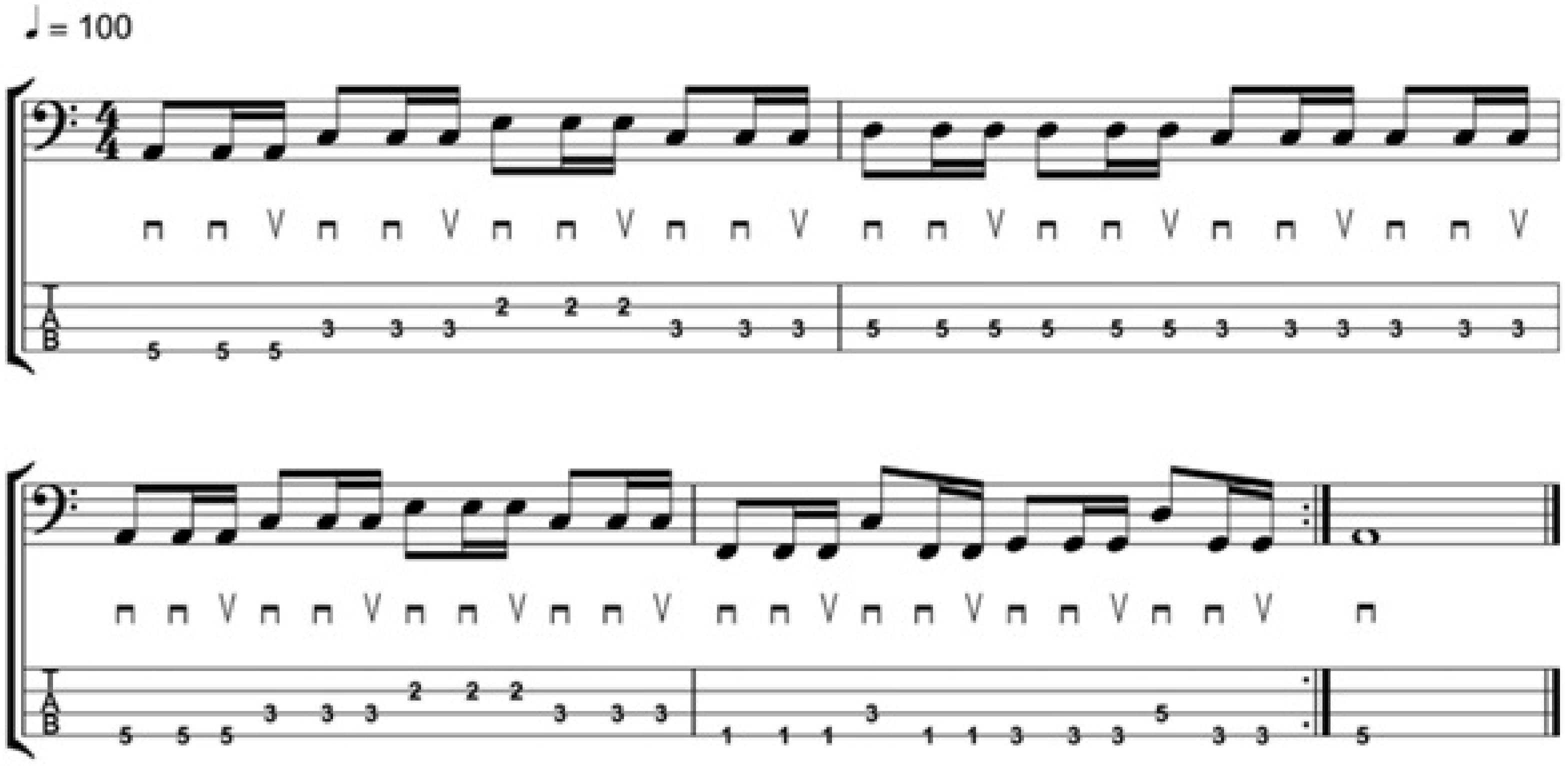


Example 3 Continued

Working on these slowly and carefully over the next few weeks will enable you to become comfortable with the correct application of the plectrum technique. As you work on these, be sure to pay close attention to the picking guide written between the staves. I recommend that you learn to play the lines with the fingerstyle technique to begin with. This will mean that you can then start playing them with the pick without worrying about how they sound. If you're thinking about notes as well as technique, it's very easy to slip into bad habits. You need to be comfortable enough with the line itself that you can concentrate all of your attention on your picking technique.

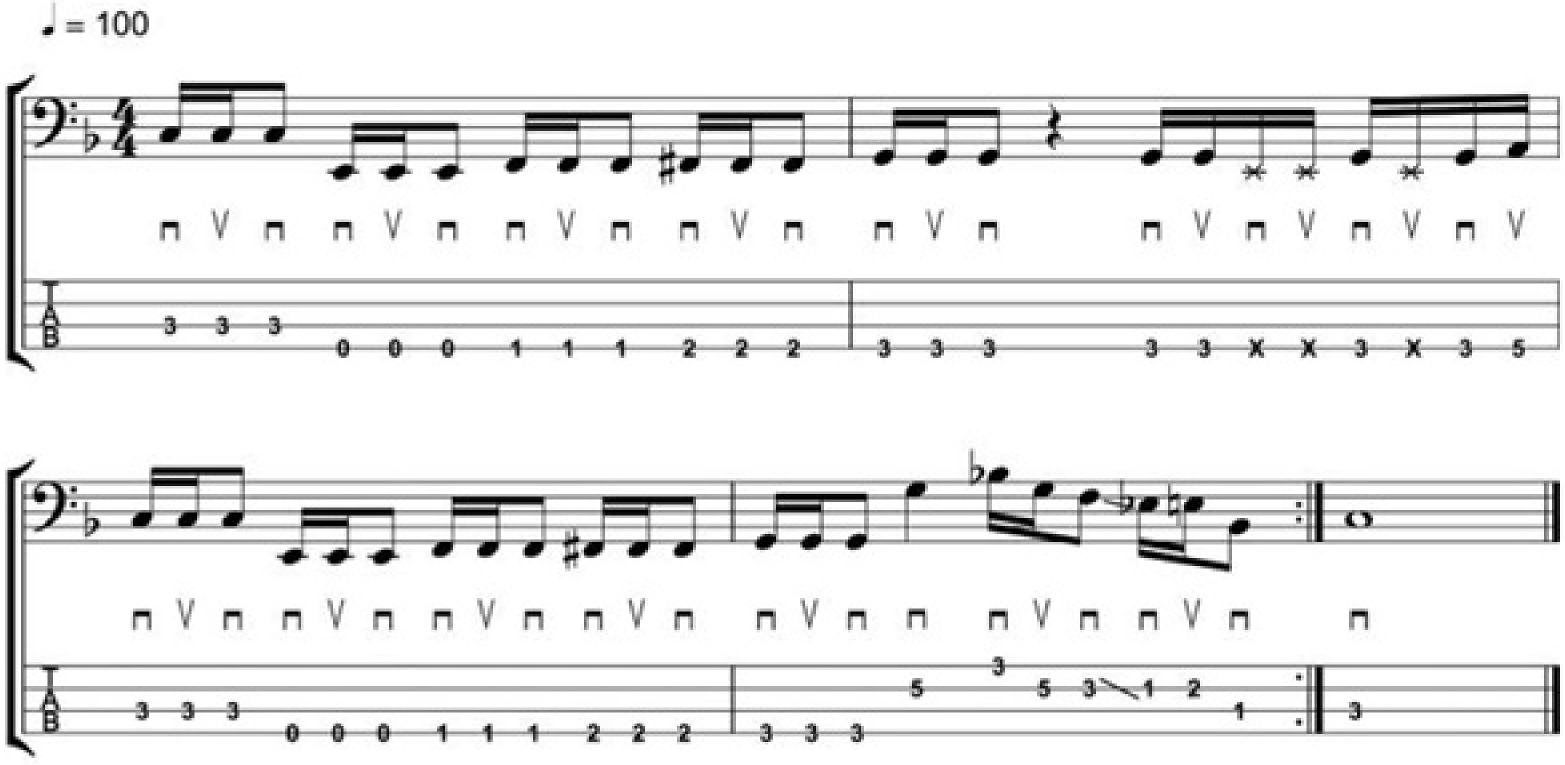
Example 4

This exercise is a simple rock bass-line that uses the first rhythm that we covered.



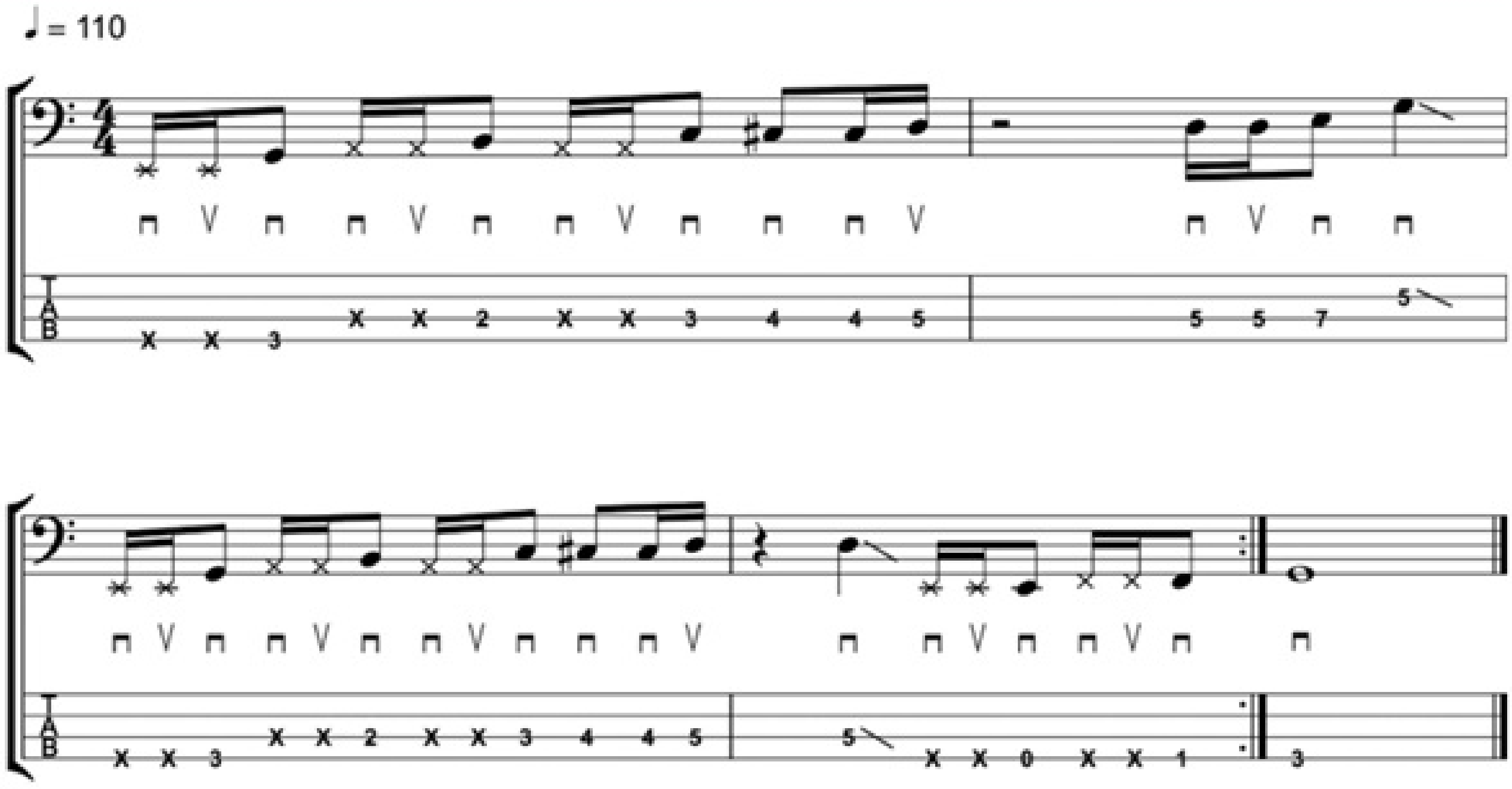
Example 5

This exercise uses the second rhythm that we covered – two semiquavers followed by a quaver.



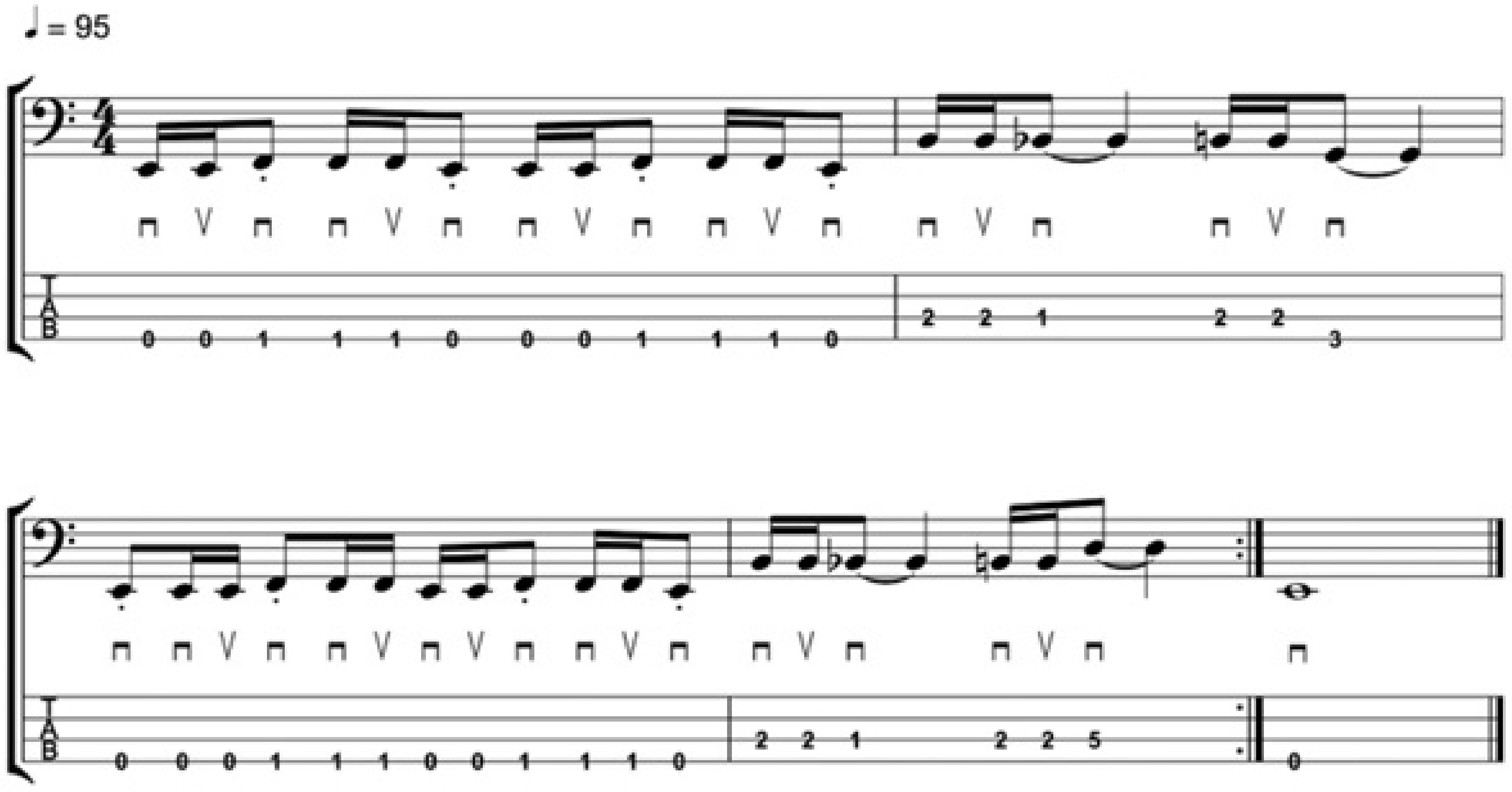
Example 6

This exercise contains quite a few ghost notes. Remember, these are played in exactly the same way in terms of picking. The fretting hand should just be touching the strings rather than fretting any notes.



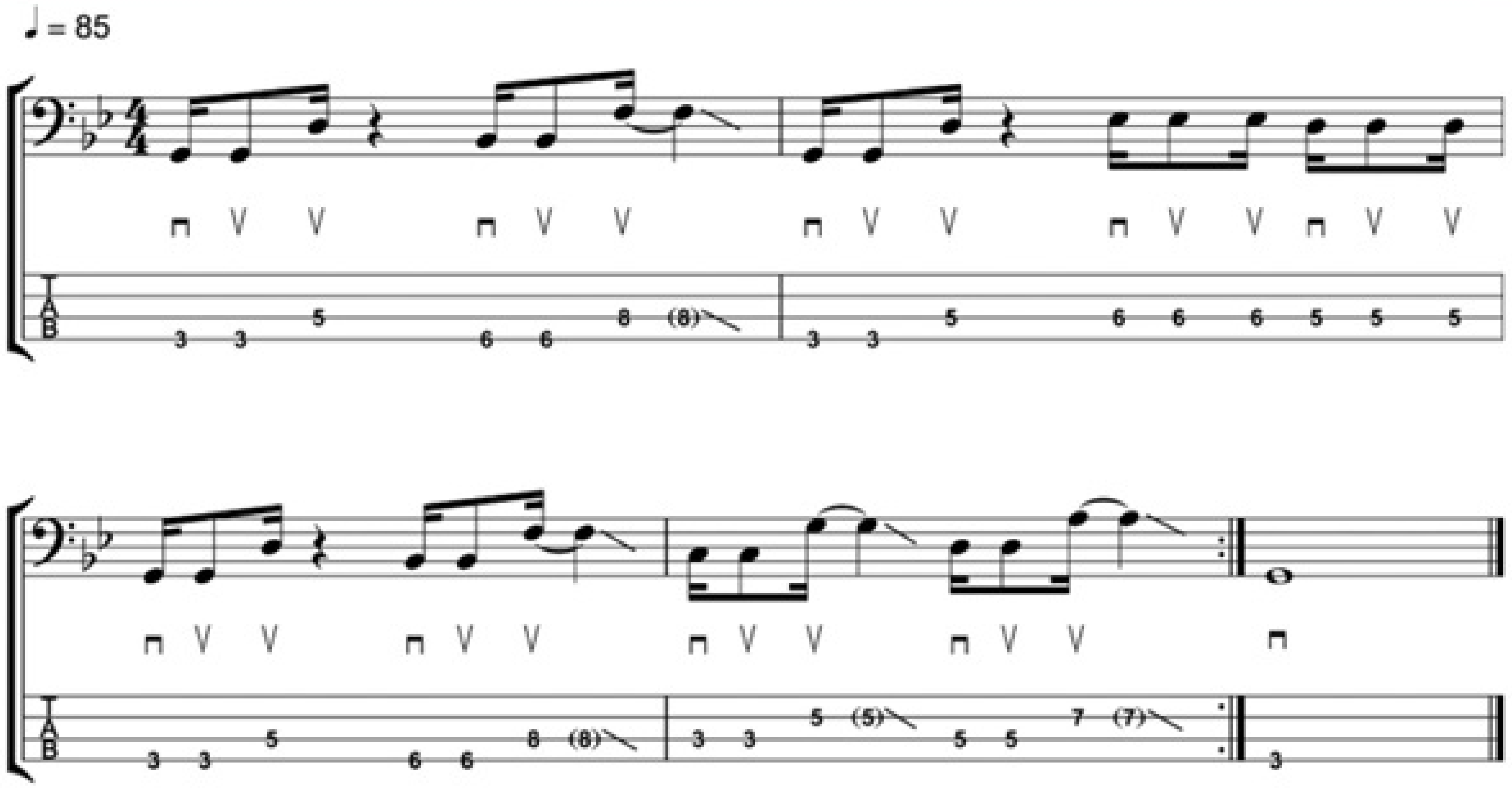
Example 7

This exercise combines the first two rhythms that we looked at, so you'll need to read this one carefully. This can be a confusing exercise so take your time with this one.



Example 8

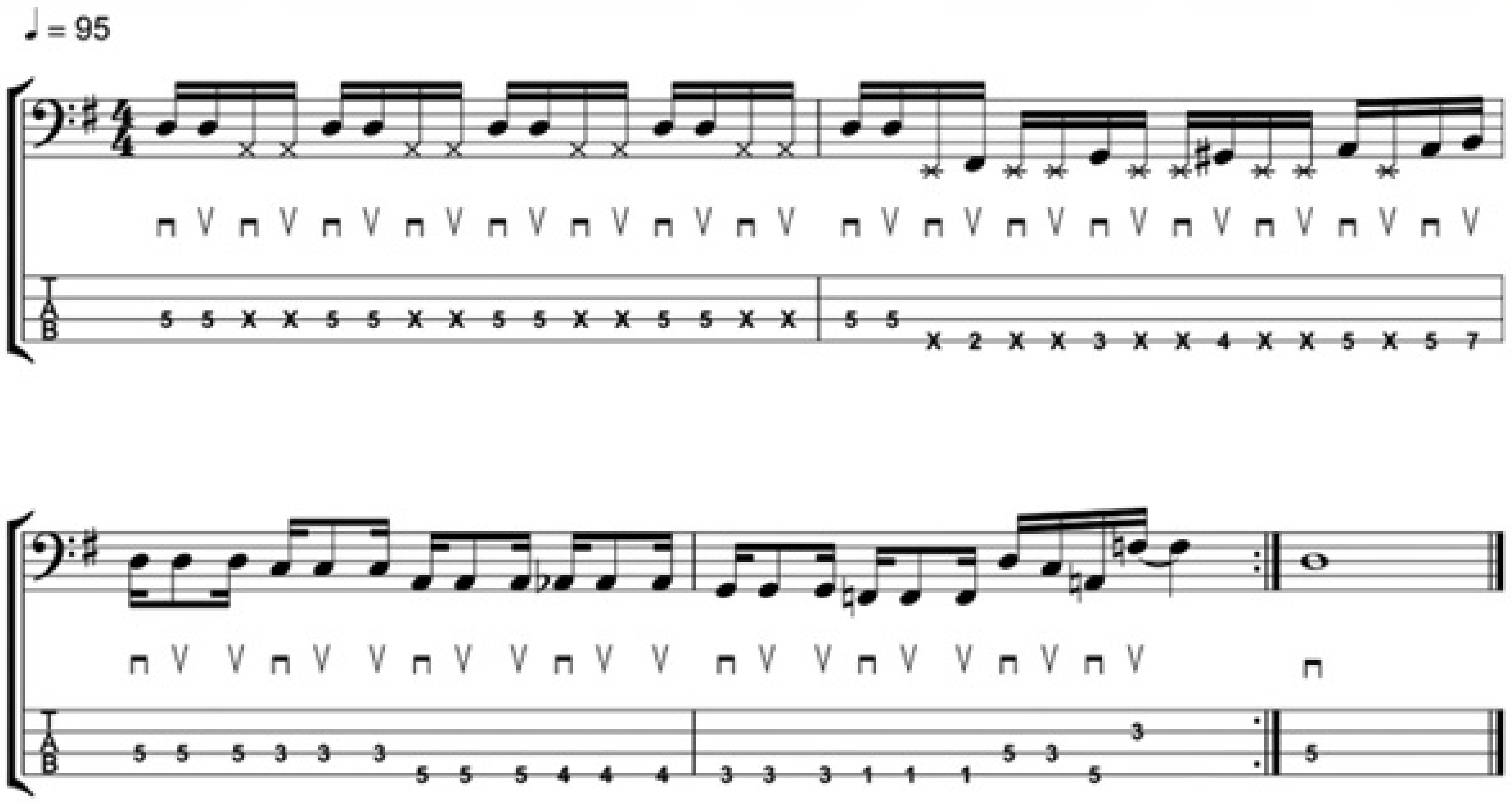
This exercise uses the quite awkward semiquaver-quaver-semiquaver rhythm.



Example 9

This exercise is a more complex funk bass-line that uses some continuous semiquaver patterns that incorporate ghost notes, as well as the third rhythm that we covered.

That's it this month. Again, we've covered a lot this column, so allow time for the concepts here to sink in. Don't put pressure on yourself to have completed these exercises perfectly in time for the next column. These lines form part of your practice routine for next month. Next we'll look at dotted quaver and semiquaver rhythms and combining these with everything covered so far. Until then, feel free to contact me via the mag with any questions.



Future myfavouritemagazines
Official Magazine Subscription Store

SAVE 40% ON A SUBSCRIPTION THIS CHRISTMAS

FROM JUST £9.65

FROM £9.65 EVERY 3 MONTHS (€81 / $89 PER YR)

Biggest savings *when you buy direct*

Choose from a ***huge range of titles***

Delivery included *in the price*

ORDER HOTLINE: 0344 848 2852

PLEASE QUOTE XMAS17 WHEN ORDERING BY PHONE

LINES ARE OPEN MONDAY - FRIDAY 8AM TO 7PM AND SATURDAY 10AM TO 2PM (GMT)

OFFER ENDS 31 DECEMBER 2017

You might also like...

FROM £10.45 EVERY 3 MONTHS
(€94 / $108 PER YR)

FROM £12.65 EVERY 3 MONTHS
(€89 / $89 PER YR)

FROM £12.15 EVERY 3 MONTHS
(€104 / $123 PER YR)

FROM £9.99 EVERY 3 MONTHS
(€81 / $89 PER YR)

FROM £12.65 EVERY 3 MONTHS
(€94 / $118 PER YR)

THE PERFECT PRESENT FOR EVERYONE

SEE THE FULL RANGE AND ORDER ONLINE

myfavouritemagazines.co.uk/xmas17

***Terms and conditions:** Savings calculated against the full RRP (single issue price x frequency). Dollar prices quoted are for the United States, other global territory dollar pricing may vary. This offer is for new subscribers only. You can write to use or call us to cancel your subscription within 14 days of purchase. Your subscription is for the minimum term specified and will expire at the end of the current term. Payment is non-refundable after the 14 day cancellation period unless exceptional circumstances apply. All gift subscriptions will start with the first issue in January 2018. Your statutory rights are not affected. Prices correct at point of print and subject to change. Full details of the Direct Debit guarantee are available on request. For full term and conditions please visit: bit.ly/magtandc. Offer ends 31st December 2017.

PHIL MANN

Advanced Tutorial

Those looking for a challenge need look no further. This month: Phil continues to discuss Afro-Cuban styles

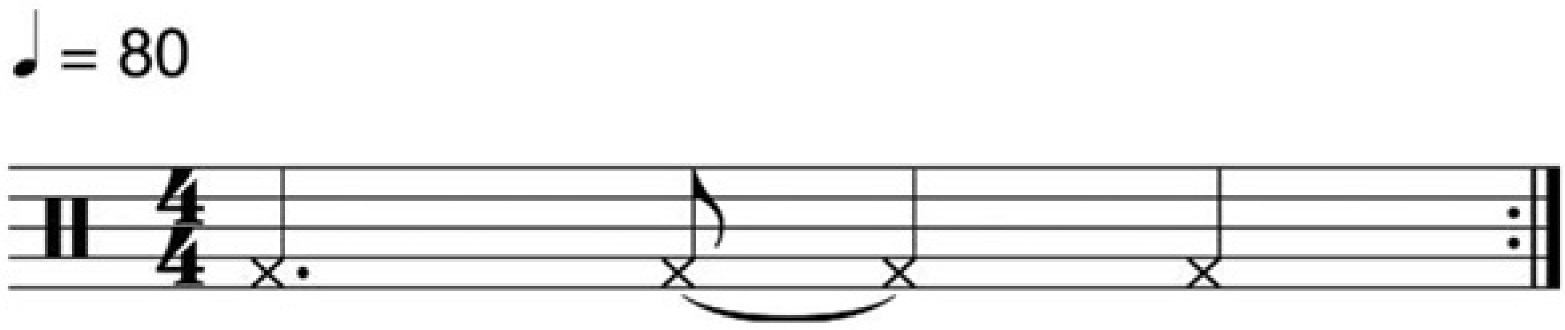
It's possible that the guaracha rhythmic figure is the finest musical export that Cuba has ever given to the world's bass playing community. To put it bluntly, it's the Latin equivalent of a can of Carlsberg in the world of beer – not that I'm easily influenced by advertising...

Over the last couple of instalments of Advanced Techniques we've been cross-pollinating a host of different Afro-Cuban styles with a dose of good old slap bass. Hopefully, by now, you've established that the tumbao bass-line appears in almost all Afro-Cuban styles: it's fair to say that nearly every existing subgenre of Latin music has been influenced by or references the rhythm in one way or another. However, as with many musical categories, some seemingly minor differences actually prove to be essential in identifying one particular genre from another.

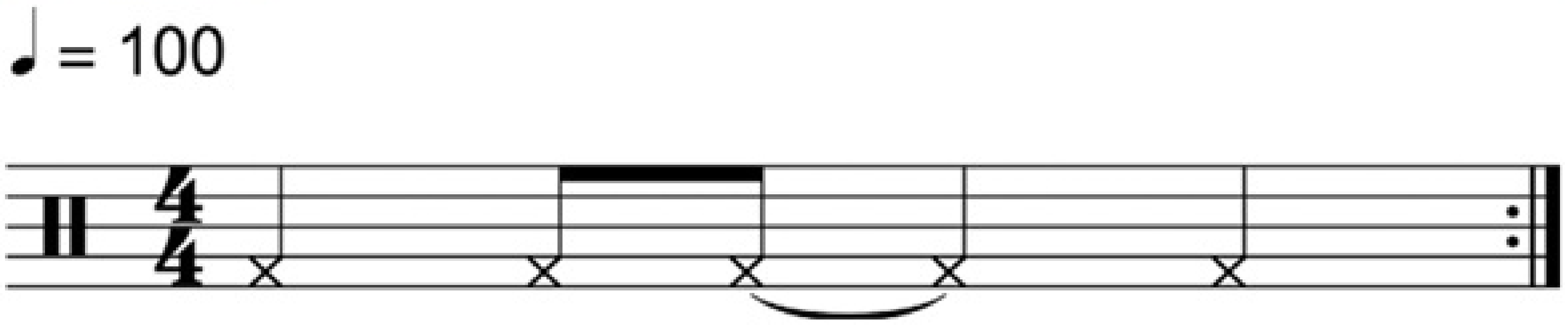
Guaracha is one such example, where the presence of a single characteristic can determine its presence: the additional melodic qualities that reside within the typical rhythmic figure set it apart from its counterparts. This may sound like a trivial detail to consider, but the presence of just a single quaver can dramatically alter the feel and perception of compositions formed around this pulse.

A quick comparison between the guaracha rhythm in its most basic form and that of a one-bar

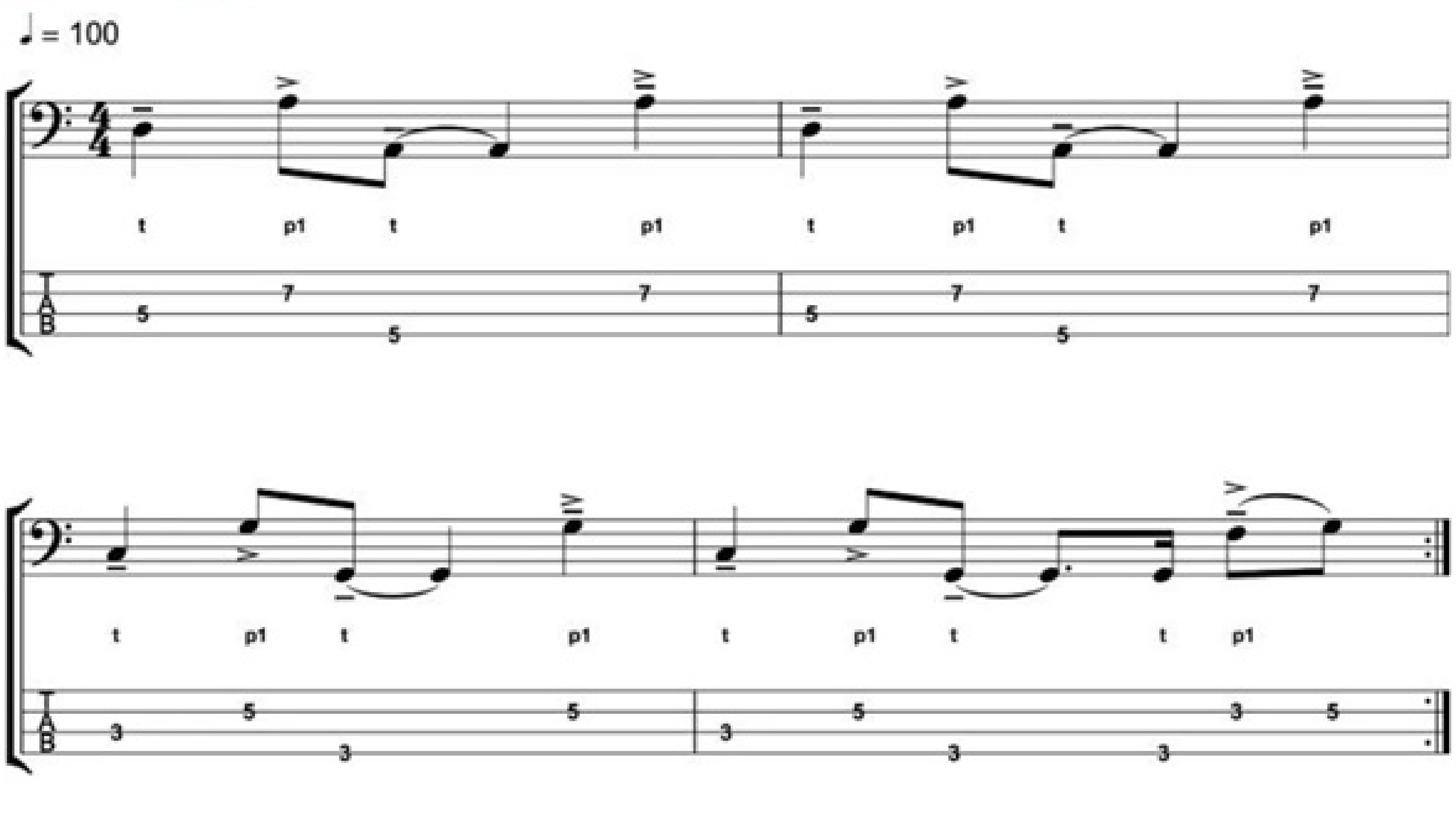
EXAMPLE 1



EXAMPLE 2



EXAMPLE 3



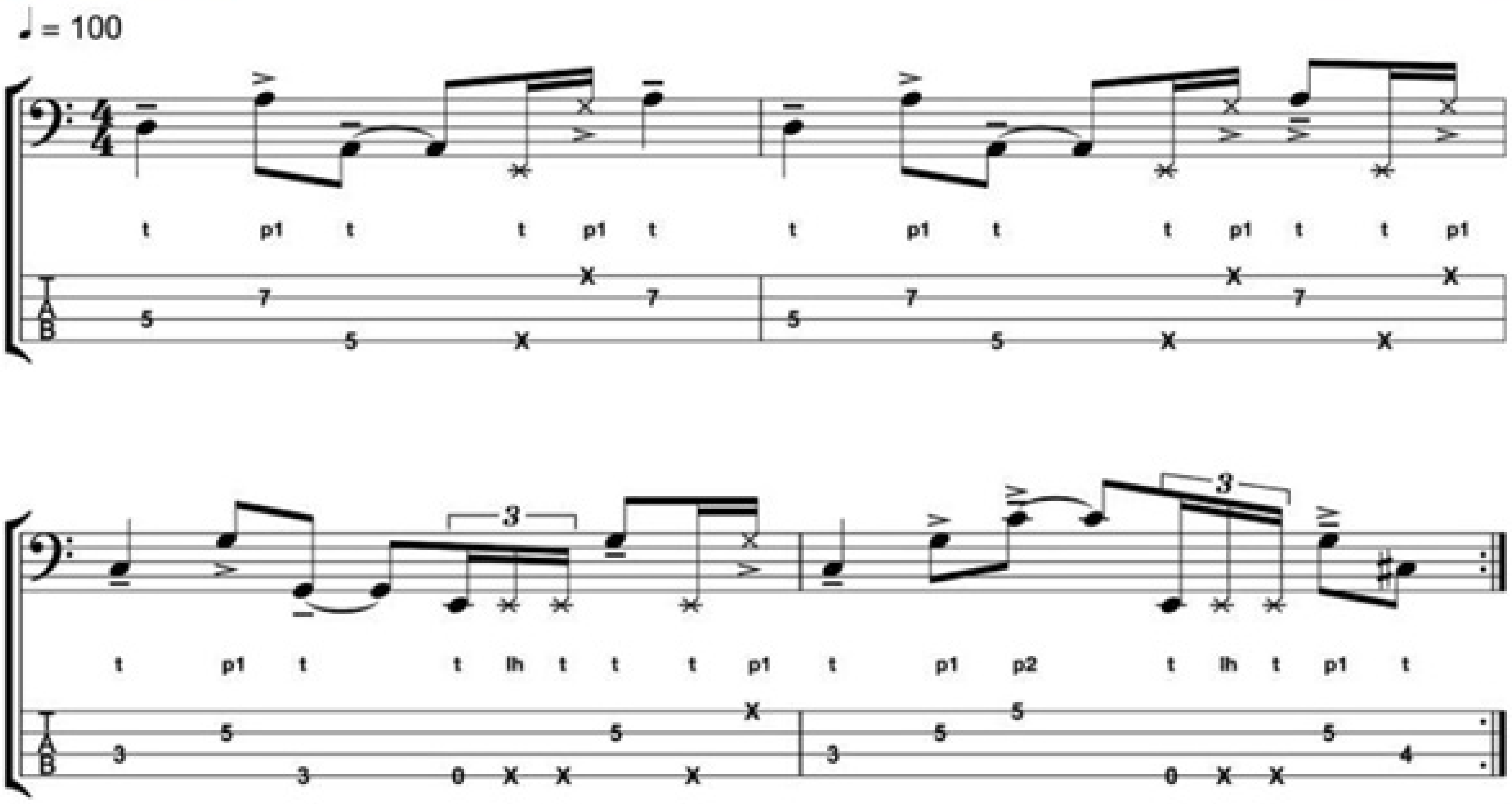
tumbao pattern will establish the differences that we need to identify. In our first example, pay particular attention to the dotted quaver on beat 1 of **Example 1**.

In **Example 2**, you'll perceive the differences between the two rhythmical examples: although both are continually sympathetic to the clave, when compared with one another, the guaracha rhythm introduces an additional note on beat 2. This humble addition to the rhythmical proceedings is what gives guaracha its unique identification.

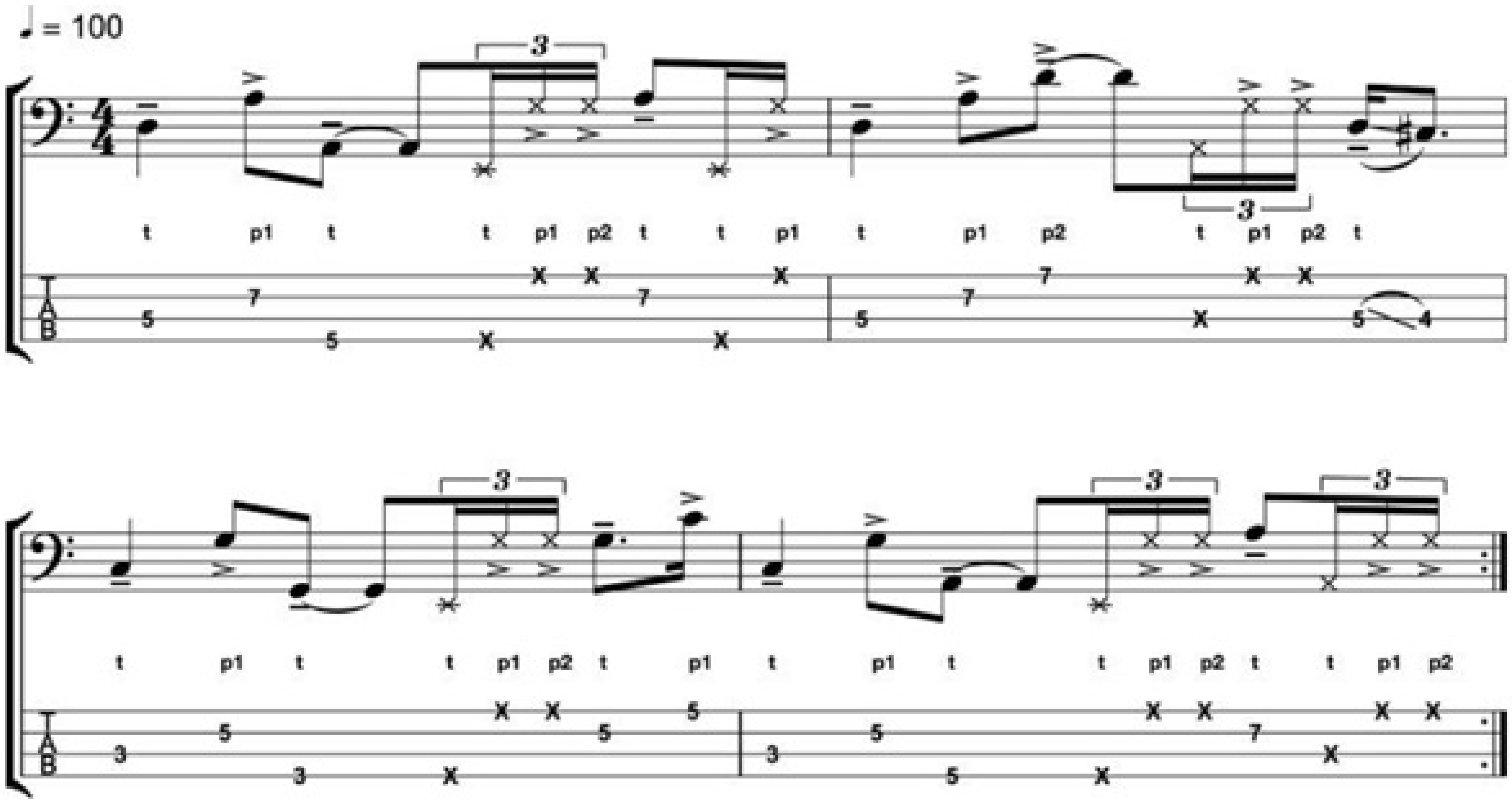
This rudimentary rhythmic feature gives us the perfect platform to deliver some funky, Cuban-flavoured slap bass. So without further ado, let's pop open a chilled bottle of Havana Club, light up a Montecristo No. 2 cigar and begin a little excavation of this alluring style. As with all Afro-Cuban music, the variations that exist between the subgenres are predominantly influenced by their geographic origins. However, despite their differences, one specific element continues to maintain a presence – the clave. As you play through this month's first melodic exercise, **Example 3**, be aware that although you are acknowledging the signature features of a guaracha rhythm, the emphasis and stresses that exist within the measure still complement the rhythmical footprint generated by that of the son clave. Pay particular attention to the articulation markings, as these stresses are the decisive factor which will make the exercise feel as if it's either being performed by an Afro-Cuban expert, or instead by the same Afro-Cuban expert's three-legged dog...

The basic rhythmic disciplines in the next exercise continue throughout **Example 4**. However, on this occasion these key elements have now been joined by a number of additional technical aspects. As before, the unseen clave still generates a substantial amount of influence on the notated groove, so please ensure that the rhythmic characteristics are continually upheld. While dealing with the semiquaver triplet patterns in bars 3 and 4, try to feel this underlying pulse.

EXAMPLE 4



EXAMPLE 5

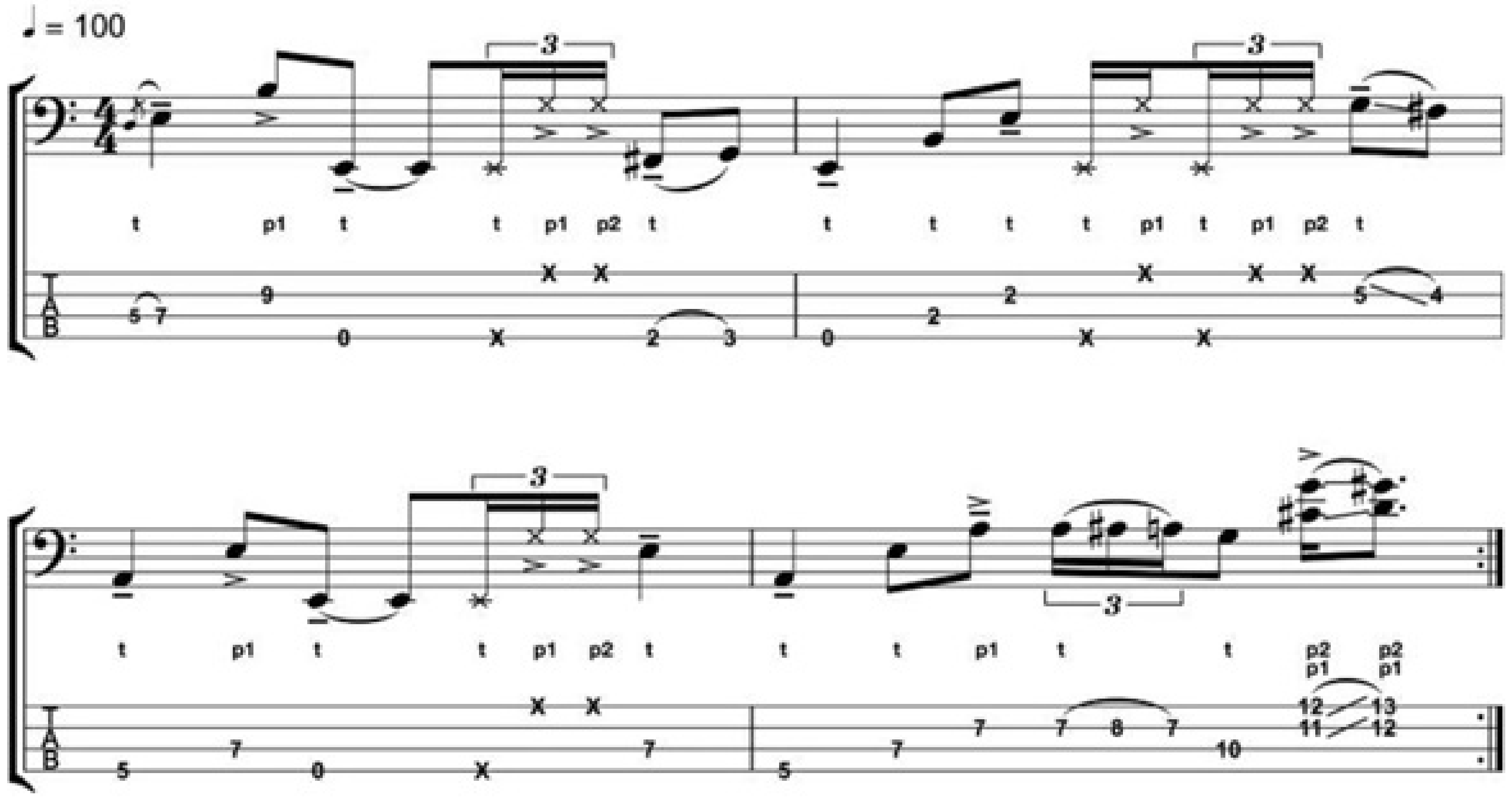


"THIS MAY SOUND LIKE A TRIVIAL DETAIL TO CONSIDER, BUT THE PRESENCE OF JUST A SINGLE QUAVER CAN DRAMATICALLY ALTER THE FEEL AND PERCEPTION OF COMPOSITIONS FORMED AROUND THIS PULSE"

Example 5 introduces double-plucked dead notes to our guaracha playground. Observe how these emphasise the stresses generated by the clave's presence. A successful execution of the semiquaver triplet will be achieved by combining a thumbed dead note with two additional dead notes produced by the plucking hand's index and middle fingers.

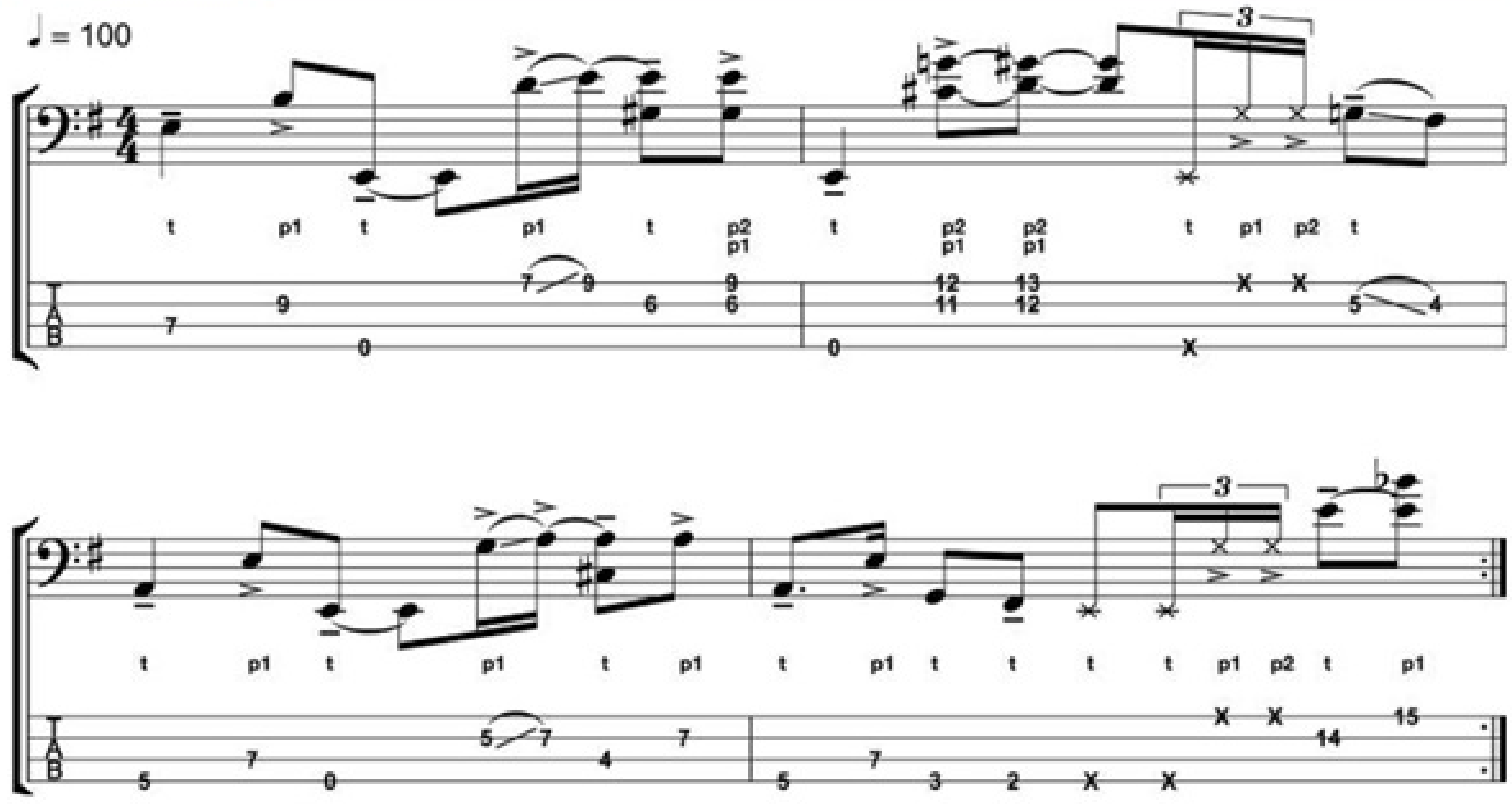
EXAMPLE 6

The first hurdle in **Example 6** is the dead note-based semiquaver triplet in the second bar. The second impediment comes in the form of an E minor blues pentatonic phrase, used to enhance the double stop on the final beat.



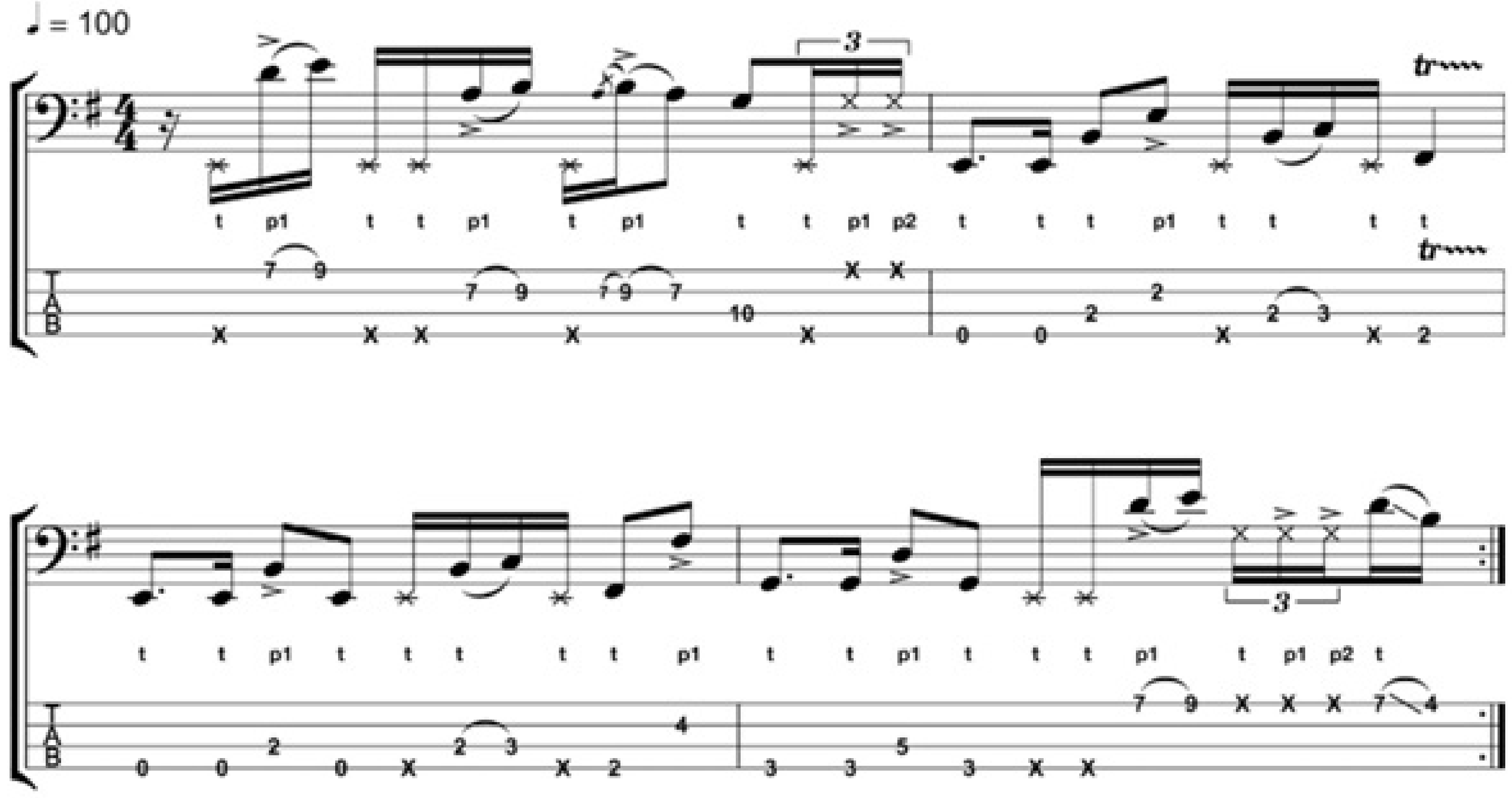
EXAMPLE 7

In **Example 7**, notice how melodic information is still being delivered on the beats associated with guaracha's stylistic qualities. Although the phrase doesn't resemble any of the standardised root and fifth patterns that you've encountered in the previous studies, this example still complements the genre's basic stylistic requirements.



EXAMPLE 8

Example 8 opens with an E minor pentatonic line, which continues as an ostinato feature. All of this month's aforementioned disciplines are present in one form or another, but you may need extra time to master it. Chin up – you'll soon be nailing it!



Discover **Classic Guitars**

Every issue, Guitarist brings you the best gear, features, tuition and interviews to fuel your passion for guitar

Guitarist magazine is also available on Newsstand for iPhone, iPad & iPod touch

Also available to order online at **www.myfavouritemagazines.co.uk**

OFFER ENDS 31 DECEMBER 2017

SAVE UP TO 40% ON THE PERFECT GIFT THIS CHRISTMAS

FROM £21 EVERY 6 MONTHS
(€69.90 /$77.40 PER YEAR)

FROM £21 EVERY 6 MONTHS
(€85 / $85 PER YEAR)

FROM £23 EVERY 6 MONTHS
(€103 / $105 PER YEAR)

FROM £24 EVERY 6 MONTHS
(€81 /$113 PER YEAR)

FROM £16.80 EVERY 6 MONTHS
(€78 / $108 PER YEAR)

FROM £25 EVERY 6 MONTHS
(€72 /$72 PER YEAR)

GUIDES & SPECIALS, BACK ISSUES AND GIFT VOUCHERS WILL MAKE GREAT GIFTS TOO!

Delivery included in the price
Free personalised e-card when buying for someone else
Buy as a gift or treat yourself!
Choose from a huge range of titles

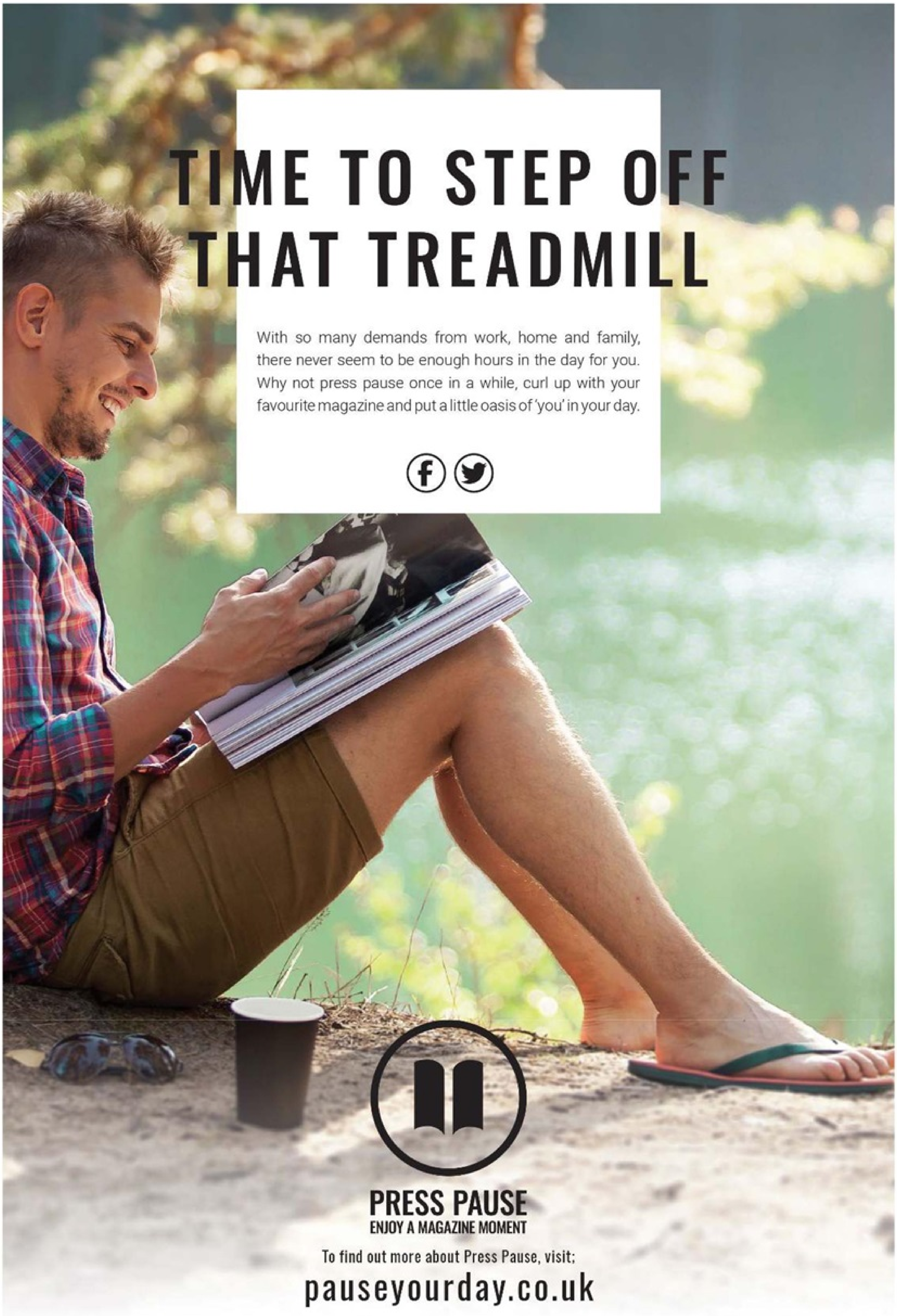
SEE THE FULL RANGE AND ORDER ONLINE

www.myfavouritemagazines.co.uk/xmas17

ORDER HOTLINE: 0344 848 2852

PLEASE QUOTE XMAS17 WHEN ORDERING BY PHONE
LINES ARE OPEN MONDAY - FRIDAY 8AM TO 7PM AND SATURDAY 10AM TO 2PM (GMT)

Terms and conditions: Savings calculated against the full RRP (single issue price x frequency). Dollar prices quoted are for the United States, other global territory dollar pricing may vary. This offer is for new subscribers only. You can write to use or call us to cancel your subscription within 14 days of purchase. Your subscription is for the minimum specified and will expire at the end of the current term. Payment is non-refundable after the 14 day cancellation period unless exceptional circumstances apply. Your statutory rights are not affected. Prices correct at point of print and subject to change. Full details of the Direct Debit guarantee are available on request. For full term and conditions please visit: bit.ly/magtandc. Offer ends 31st January 2018.


TIME TO STEP OFF
THAT TREADMILL
With so many demands from work, home and family, there never seem to be enough hours in the day for you. Why not press pause once in a while, curl up with your favourite magazine and put a little oasis of 'you' in your day.
PRESS PAUSE
ENJOY A MAGAZINE MOMENT
To find out more about Press Pause, visit;
pauseyourday.co.uk

Classic BASS ALBUMS

You gotta have *Faith*, says Mike Brooks

Concluding our look at three classic albums from 1987 is George Michael's first solo outing, *Faith*. Released towards the end of 1987, this album highlighted what most people had known for years – that George Michael was a truly gifted singer-songwriter and that Wham! had merely been a stepping-stone for his musical talents. The album produced six singles, with George writing and producing the album and sharing bass duties with Deon Estus, who had already contributed many a memorable Wham! bass-line.

Faith was huge, selling in excess of 20 million copies globally: in the US, it stayed in the chart for almost a year, sitting at number one for 12 weeks. The tour, heavy video rotation on MTV, sizeable radio hit singles – four of which reached number one in the US – and the album's crossover onto black radio and soul charts due to its R&B-flavoured production – all contributed to its success.

Having taken his time over writing and recording his solo material following the end of Wham!, George no doubt felt vindicated by the success of the album. The fact that it became the biggest album of his career was not a stroke of luck, but rather the outcome of an artist being allowed to develop and flourish, taking his already assembled fanbase on a journey with him. Bass-wise, the album has a smattering of keyboard tones from a Juno-106, no less – it was 1987, after all! – while Estus was well-known for favouring Fender Jazz basses at the time. His bass-lines, as well as the parts recorded by George himself, were recorded direct through the desk.

The album opens with the chorus of the Wham! hit 'Freedom' played on an organ, before we get to the opening guitar chords of 'Faith'. A guaranteed toe-tapper, the Bo Diddley-style rockabilly feel masks a simple but highly effective bass part from Estus. A thick, rounded tone does the job nicely, its effectiveness lying in its simplicity. 'Father Figure' is a sultry, atmospheric slow burner featuring keyboard bass. It's said that George didn't want an album full of session players filling it with licks and frills – he simply wanted the sounds that he heard in his head, which explains why the credits list for the album is so small.

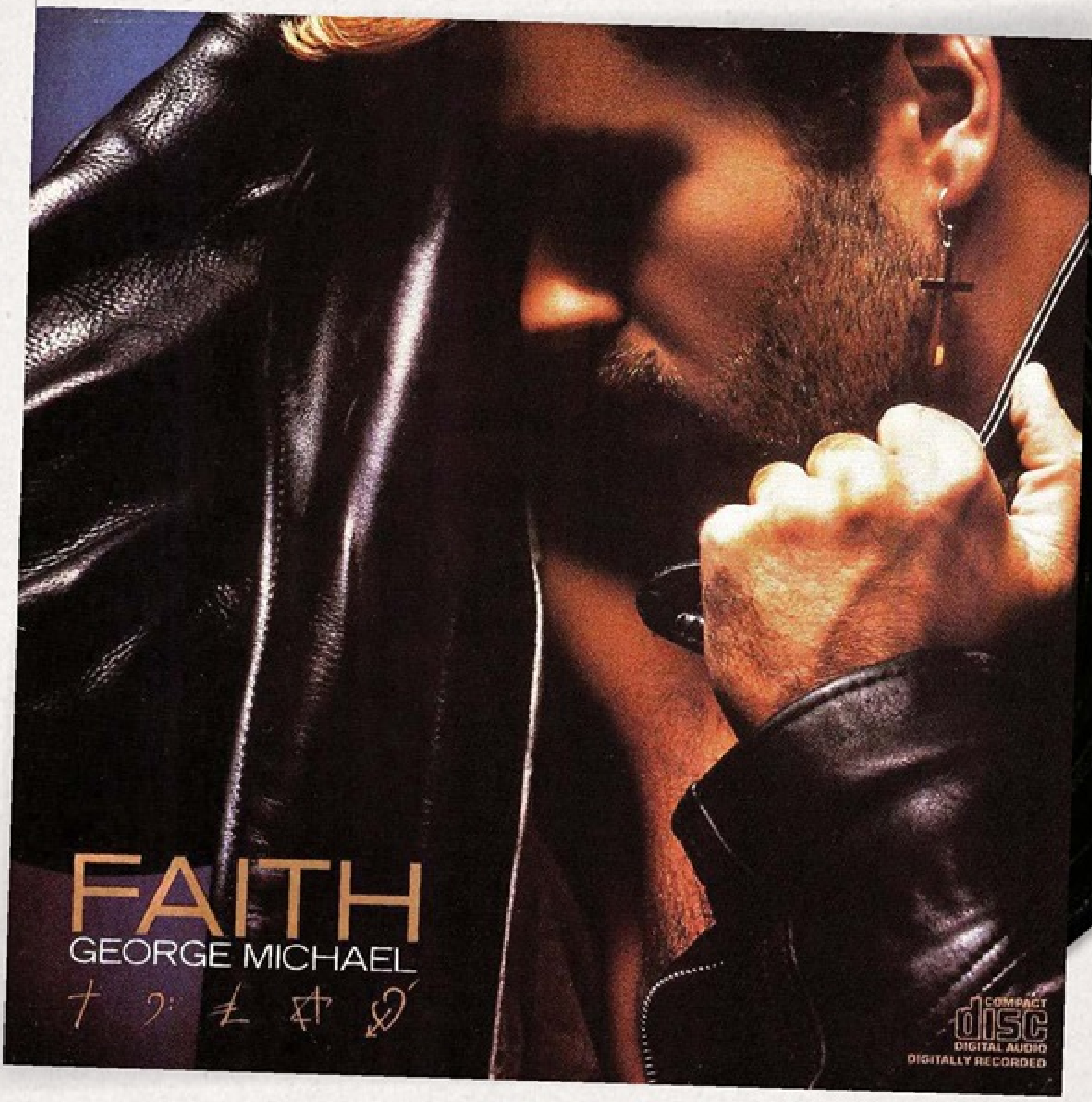
'I Want Your Sex' is a three-part piece, with a dancey, keyboard-laden first part which was released as the first single some five months before the album hit the shelves. The second section features Estus on bass and a horn section. His bass part is a mix of fingerstyle and slapped passages, with a tight but slinky bass tone from his Jazz. Part 3 closes the original release and is something of a late-night, laid-back album finale.

On 'One More Try', Estus delivers a performance not unlike that of George's 1984 solo hit 'Careless Whisper'. His thick fingerstyle tone has enough projection to bring the bass guitar to the forefront: some of the glissando notes are sublime. 'Hard Day' on the other hand is a funkier tune, very much George in its feel, while the clipped keyboard bass would have sounded equally good as a slapped bass part. 'Look At Your Hands' harks back to the 60s influences heard on Wham! tracks like 'Freedom', again with Estus providing a throbbing bass part that drives the song along

The jazz-infused swing of 'Kissing A Fool' is the only track to feature a live drum kit, apart from occasional percussion. This track gave session supremo Ian Thomas his big break: the live kit brings the track to life. George is credited with bass duties, but it's hard to tell if it's electric fretted bass, fretless or even upright. Oh, to be a fly on the wall at those sessions, eh?

George Michael's untimely death last year at the age of only 53 has deprived us of one of the few outstanding world-class male vocalists the UK had – but his body of work, and his perfectionism, will always be there to see and hear.

> "GEORGE DIDN'T WANT AN ALBUM FULL OF SESSION PLAYERS, FILLING IT WITH LICKS AND FRILLS"



Ashdown Engineering
WWW.ASHDOWNMUSIC.COM
BUILT FOR THE ROAD
DEDICATED TO BASS
GND LIFT
INPUT
HI-MID
TREBLE
LINE MIX
SHOWTIME
ORIGINAL
VALVE PRE-DI
MIDDLE
OUTPUT
DI OUT
RM 800
DRIVE
GEEZER BUTLER
BLACK SABBATH
GUY PRATT
DAVID GILMOUR
SHAVO ODADJIAN
SYSTEM OF A DOWN
100%
BRITISH BASS
#SPOTTHEVU
MATT BARNES
YOU ME AT SIX

Sterling® by MUSIC MAN

TIMELESS. ICONIC. AFFORDABLE.

www.sterlingbymusicman.com